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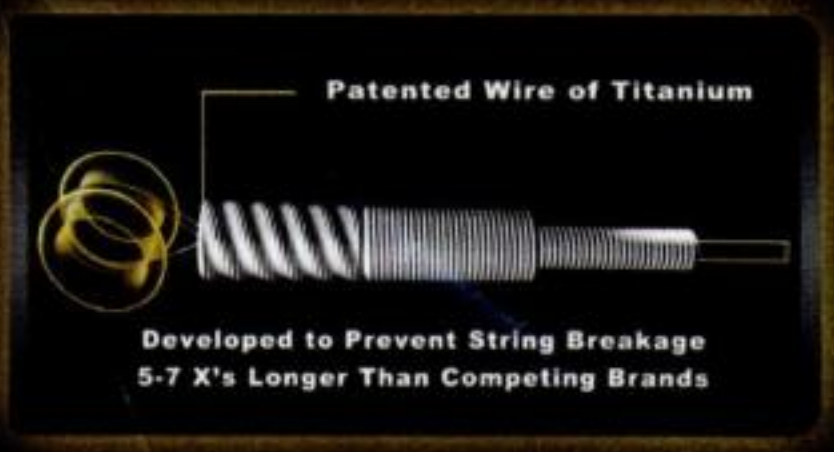
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What makes

S-Series SC20: ***"I have loved your guitars ever since I can remember. I toured your factory once, and I still remember it - 'twas a visit to a magical place being a guitar player and woodworker. I am playing more finger style now so I bought an SC20Z from Apple Music in Portland. I now have it at home, and I have picked it up at least four different times today to play it. Simply amazing, although in many ways there is nothing simple about it. The more I play it, the more my amazement of how fine an instrument I have chosen. I am hopelessly spoiled! I am in awe."***

– Scott A., Hillsboro, OR

"Susan and I had an absolutely EXCEPTIONAL time last weekend and want to thank everyone at Breedlove for making it so special, exciting and especially educational. I am very excited about collaborating on what should be three very special and unique instruments that highlight what Breedlove is all about. Kim was very helpful in helping me pick out the woods (actually changing my mind from Koa to Myrtlewood) and helping my focus on what should turn out to be a truly unique and very collectable set of instruments."

– Ron M., Santa Barbara, CA

Master Class C15: ***"All my other guitars are Taylors... I was sold on their tone and playability. Since I've got my Breedlove my Taylors rarely see the outside of their cases. It sounds great and plays great and it is an absolutely beautiful instrument."***

– Timothy F., Graceville, FL

"Dear Kim, Jayson, Chris, Colin, Peter, Lysa, Stephanie, and all the other good folks at Breedlove: It has been about nine months since I received my custom Master Class C10 in Redwood and Ziricote with the beveled lower bout (ordered at the Extraordinary Experience). The sound, tonal complexity, physical design, comfort and general appearance all combine to make this instrument truly extraordinary. I marvel at this piece of art every time I play it, which is daily now that I have retired. Now that you have made this instrument, I feel I need to spend my remaining years scrambling to be worthy of it!"

-Duncan P., Dalton, PA

Mark I Chambered Electric: ***"The first comment I get is 'what's that'. The second is "wow that's beautiful"; then we plug it in..... the tone knob takes it from a crystal clear lead sound to a full on distorted rock machine. Congratulations on creating a piece of art that inspires all of the senses."***

- Chris J., Portland, OR

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Breedlove extraordinary?

"In the 35 years that I have been playing guitars, I have owned Martins, Gibsons, Guilds and others such as Lowden, Santa Cruz, and Goodall. On occasion I've had to deal with some of these companies regarding repairs to the instruments. Recently, I purchased my first Breedlove Classic XII and was extremely impressed with this particular guitar. Unfortunately, I had to send it back for repairs, but it turned out to be one of the most accommodating experiences I have ever encountered. Your employees Erika Mohr and Dod Mohr are truly assets to your company. Erika was always pleasant and courteous and made me feel as if I have known her all my life. Dod was willing to take the time and patience to speak to me on a technical basis. I was immediately impressed with his honesty and knowledge (unlike some other companies). The guitar was returned to me and I've never been happier. The quality of workmanship is flawless. The playability, tone and sound are superb. I truly believe that buying a Breedlove guitar was one of the best purchases I have ever made and I can't stop raving about what a great company Breedlove is."

– Fred T., Brooklyn, NY

"This letter is a long time overdue. I just want to thank all of you at Breedlove for producing the best guitars on the planet. You have an excellent customer service team. Dod is awesome. He takes the time and care for every customer he services. I can tell by the way he treated me. He turned a difficult situation into a thing of beauty. My 12-string was in desperate need of repair and he turned it back into a work of art. I can tell by your product the care and love you put into your work, and I thank you."

– Ralph L., Chestnut Ridge, NY

"The Breedlove Extraordinary Experience was truly a once in a lifetime thrill for me. The Breedlove Team did a fabulous job planning this event – and pulling it off as well. Every minute of the trip was memorable for me. Every single person from Breedlove that I met was warm and genuine and did his/her very best to make this trip special. You all should be very proud, not just of the world-class instruments you craft, but of the magical chemistry created by the special individuals who make up the Team."

– John M., NH

Master Class C25: *"This is an outrageous purchase for me, I never thought I would own such a fine instrument. It simply begs to be played, it can be heard quietly humming to itself in imitation of the music it hears. I have never seen it's equal. As testimony to the power of this guitar I submit my Daughter. It is impossible to get her to go to bed or for that matter to get up before 11:00 am but today I found her in the music room playing at 06:00. Thank You for doing what you do."*

– Jon H., Sammamish, WA



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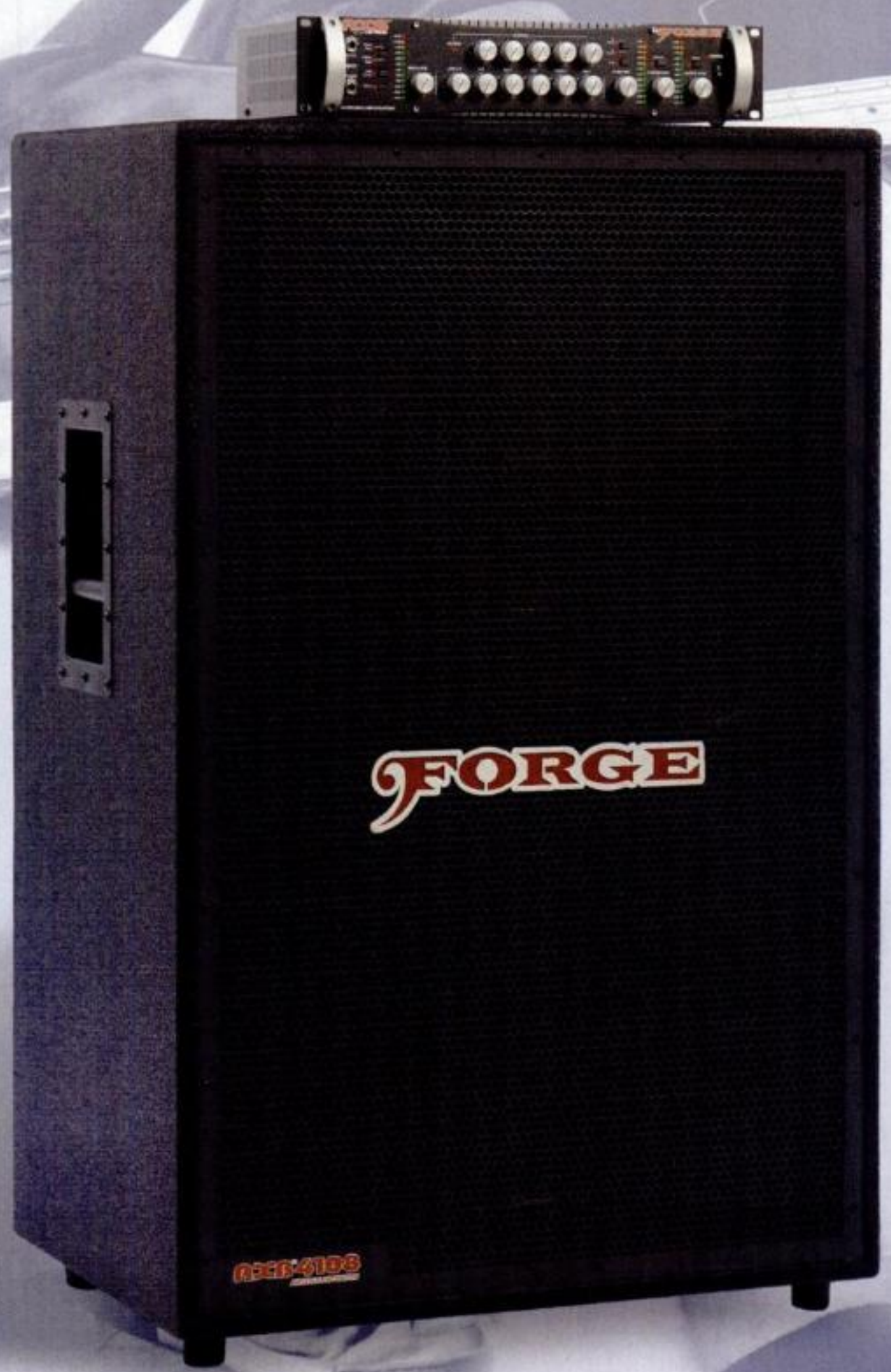
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Peter Iwers
In Flames

Chris Broderick
Megadeth

Bobby Thompson,
Ravi Bhadriraju
Job for a Cowboy

GIGANTOUR 2008

MEGADETH
IN FLAMES
JOB FOR A COWBOY

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Apr 13 Albuquerque, NM
Apr 15 Dallas, TX
Apr 16 Corpus Christi, TX
Apr 17 Houston, TX
Apr 19 Louisville, KY
Apr 20 Atlanta, GA
Apr 22 New York, NY
Apr 24 Worcester, MA
Apr 26 Baltimore, MD
Apr 28 Quebec City, QC
Apr 29 Montreal, QC
Apr 30 Toronto, ON
May 1 London, ON

May 3 Detroit, MI
May 4 Cleveland, OH
May 6 Chicago, IL
May 7 Milwaukee, WI
May 9 Minneapolis, MN
May 10 Winnipeg, MB
May 11 Saskatoon, SK
May 12 Edmonton, AB
May 14 Calgary, AB
May 16 Vancouver, BC
May 17 Salem, OR
May 19 San Jose, CA
May 20 San Diego, CA
May 21 Los Angeles, CA
May 22 Phoenix, AZ

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JULY 2008

FAST TIMES AT *GUITAR WORLD* HIGH

I CAN ALREADY hear the outcry from our readers about this month's feature on the 50 Fastest Guitarists: "The guitar is more than playing fast, dude! You gotta play with feeeeeling! It's not how many notes you play, man, it's what you play..."

Yes, yes, we get it. But while it's true that speed isn't everything, speed is something. A flurry of notes placed in the right spot can be exhilarating, exciting and quite emotional. Don't believe us? Ask Bach, Charlie Parker, Jimi Hendrix and the many other greats who have used that arrow in their quiver when the time was right.

"Fast" is an important part of the musical language, and while some of the guitarists in our feature have been known to abuse the speed limit from time to time, so be it. They remain important because they show us what is physically and musically possible. And even if fretting some mind-bogglingly wild shit at 160 beats per minute isn't your cup of tea, you have to admit that it's impressive and weirdly inspirational.



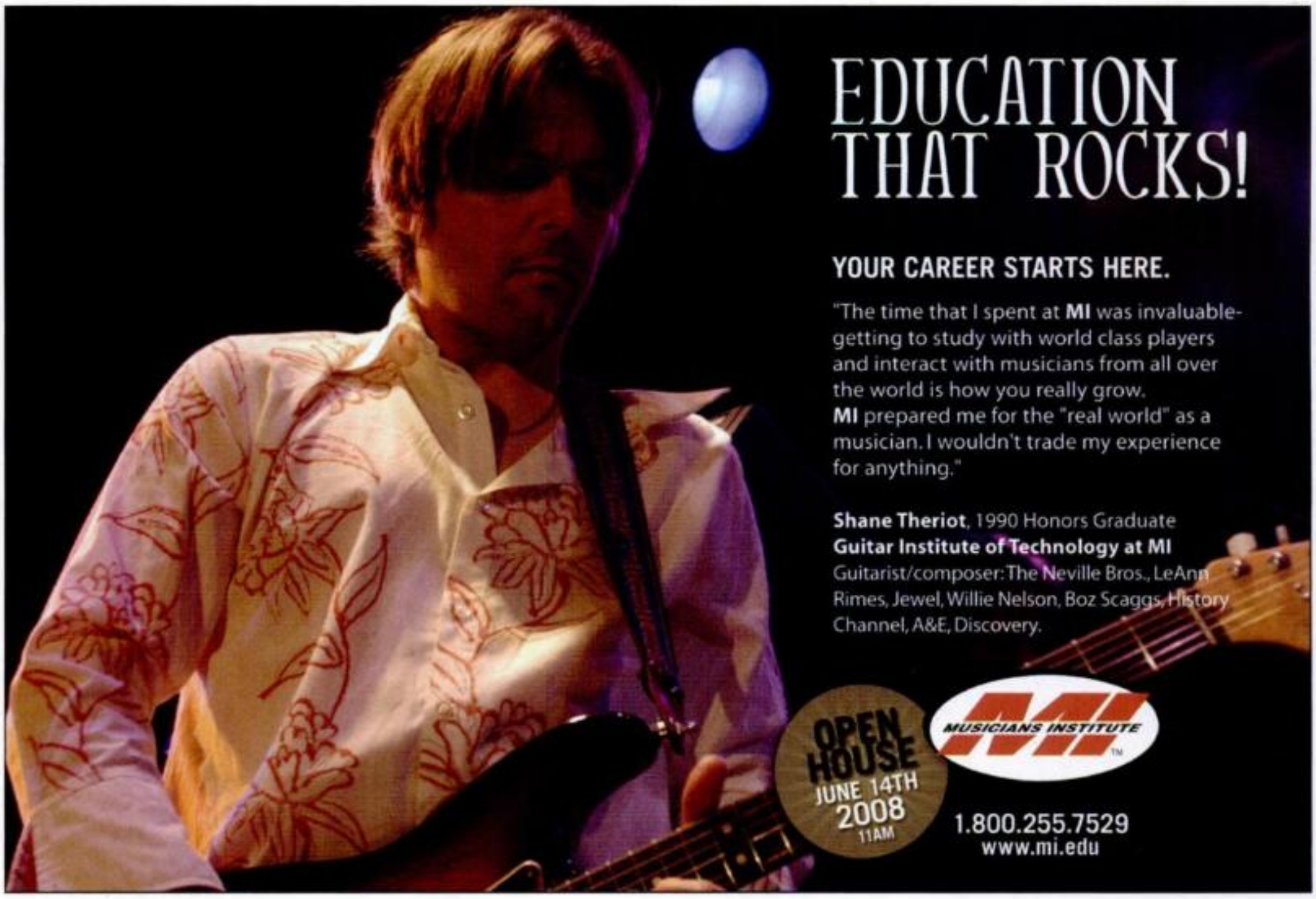
JUSTIN BORUCKI

On that subject, the cover boy for this issue, Yngwie Malmsteen, has been inspiring guitarists to challenge themselves for more than two decades. With his over-the-top-dexterity, flamboyant stage show and controversial opinion that technique reigns above all else, the Swedish virtuoso has been universally cheered...and occasionally jeered. There is no doubt that he personifies everything that is right, wrong and vastly entertaining about the fine art of shredding. In one of the most comprehensive stories ever written about the maestro, Chris Gill, Joe Lalaina and Andy Aledort will help you make up your mind about the merits of this legendary rocker. By the end of the piece, we have a feeling you'll end up a convert.

We would also like to extend a special thanks to our speedy special guest stars, Joe Satriani, John Petrucci, Michael Angel Batio, Alex Skolnick, Eric Petersen, Dave Mustaine and Andy Aledort, whose tips on how to play quicker will no doubt be of use to you for years to come.

Some say *Guitar World* is a fast read. Well, strap yourself in. This issue is bound to be the fastest ever.

—BRAD TOLINSKI
Editor-in-Chief



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JOY TO THE *WORLD*



I think the best part of the 300th issue was looking back through past covers and remembering where I was in life when each cover graced the shelves. I can remember exactly where I was when I bought so many different issues and where I was musically and in life. From my first September '94 "Pink Floyd Returns" issue, which I convinced my mom to buy me, to the latest 300th issue and a closetful in between, life has never been quite the same. Congrats on 300 issues. Keep 'em coming!

—Dustin Smith

After receiving the 300th issue, I was amazed at all the different articles over the course of 28 years. So when my renewal came up, I signed up for two more years. Keep it rocking!

—Jimmy T.

I just got the 300th issue in the mail and was stoked to be able to read the interviews from past magazines. I was skeptical at first, as I wasn't sure how you guys were going to pull it off. But as soon as I opened to the first interview I was blown away! After finishing all the articles I turned back to the tab section, and just when I thought it couldn't get any better, I saw the tabs for "Texas Flood" and "Through the Fire and Flames"! Not only are these both incredible songs in their respective genres but they are both very difficult to master. Needless to say, this magazine will keep me very busy until the next issue of the world's greatest magazine arrives. You've earned a subscriber for life, that's for sure!

—Ethan Cutshall

Of all the issues I have received from my subscription, the 300th was the best ever—not just because of the epic, 18-page transcription of "Through the Fire and Flames" but because you showed every cover since the first issue in July 1980 and excerpts from some of the best stories in *Guitar World* history. I have been playing guitar since I was three (back in 1993), and your magazine has inspired me to be a better player and songwriter and to make music my career. I look forward to one day being interviewed by *Guitar World* and seeing one of my songs transcribed in an issue.

—Eric Hickman

Guitarists... prepare to dine in hell! This is the greatest issue of *Guitar World* I've ever read. You guys always do a great job. And kudos to Andy Aledort; without him I'd be lost.

—ooojghmh

TRIAL BY FIRE

The transcription of "Through the Fire and Flames" in the May issue is the reason *Guitar World* is the best magazine out there. My fingers are so sore from trying to learn it, but I don't care.

—Faldionu

RUSH TO JUDGMENT

I can't believe that in 300 issues you have not had one cover story on Alex Lifeson. Alex deserves better.

—Steve Hawkins

Check your math, Steve. Alex graced the covers of our November 1981 and April 1988 issues.

IRON MAN

After looking through all 300 covers in your May issue, I was surprised to learn that Iron Maiden has never been on your cover. As three of the most accomplished guitarists in heavy rock, Adrian Smith, Dave Murray and Janick Gers have influenced legions of professional guitarists today. With their very successful Somewhere Back in Time tour happening right now, it would be a great time to reward the many Iron Maiden fans amongst your loyal readership with an extensive article on one of the best live guitar bands out there.

—Derek Lloyd

How would you like an entire issue devoted to Iron Maiden, Derek? Look for our special Iron Maiden issue of Guitar Legends *magazine, on sale May 20!*

AND THE WINNER IS...

I couldn't believe I won the Angus Young Signature Gibson SG contest you had on your web site! The ax is outstanding, and I thank you for giving me the opportunity to play one.



—David McDaniel
Randleman, NC

For even more great guitar giveaways, visit guitarworld.com!

RECENT READER TRANSCRIPTION REQUESTS

TRANSCRIBED! On page 124 of this issue

JOE SATRIANI "If I Could Fly"
TESLA "Love Song"
IRON MAIDEN "Powerslave"
LAWRENCE WELK "Wunnerful, Wunnerful"
THE FACES "Stay with Me"

Go to the Transcription Requests section of the *Guitar World* Forums (guitarworld.com/forums) to request a song you'd like to see transcribed in *Guitar World*!



HELLO, EVERYONE...

it's Ben, *Guitar World*'s emotionally challenged, part-time web guy. After dealing with 300 *Guitar World* covers while building the Covers Gallery at guitarworld.com, I started feeling bad about my own dead music career, so I decided to pay homage to myself with my own cover. After all, I've played in Murphy's Law and Marky Ramone's band, toured inside vans you wouldn't let your dog in, slept on floors with crusty punks from Milan to Manchester, rode a bicycle onstage in front of 2,000 people in Italy and was almost arrested by undercover Belgian police officers. I think that deserves a *Guitar World* cover, don't you?

P.S. To the person in Venice who stole my underpants at that festival, I will find you someday.

—Ben Shapiro

All *Guitar World* readers are invited to create mock covers of themselves. Send your submissions to news@guitarworld.com and we'll include it an upcoming special gallery of reader covers on guitarworld.com!

(If you want to download a *Guitar World* logo for use on your cover, visit www.guitarworld.com/logo)

DEFENDERS OF THE FAITH

GUITAR WORLD READERS IN THE SPOTLIGHT



TYLER MATTHEWS

AGE 17
HOMETOWN Belmar, NJ
GUITARS Ibanez GRX, Epiphone SG
SONGS I'VE BEEN PLAYING HellYeah's "You Wouldn't Know," Pantera's "Cemetery Gates" and Damageplan's "Pride"
GEAR I MOST WANT Dean Dime Dixie Rebel, Cry Baby from Hell and a Line 6 half stack



RAFAL STRASZYNSKI

AGE 24
HOMETOWN Elk, Poland
GUITAR Ibanez JEM 7DBK
SONGS I'VE BEEN PLAYING "Wake Up Dead" by Megadeth, "Texas Flood" by Stevie Ray Vaughan
GEAR I MOST WANT Dean VMNT Dave Mustaine Signature



BRANDON TANCZAK

AGE 16
HOMETOWN Philadelphia, PA
GUITARS Jackson King V, Ibanez Destroyer and Dean Dime-O-Flage
SONGS I'VE BEEN PLAYING Metallica's "Fade to Black"
GEAR I MOST WANT ESP LTD Alexi600

Are you a Defender of the Faith? Send a photo, along with your answers to the questions above, to defendersofthefaith@guitarworld.com. And pray!

CORRECTION

Our June review of the Seymour Duncan Shape Shifter pedal gave its list price as $139. The price is $225.

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Dino Cazares

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Dino Cazares. Throughout his years with Fear Factory, Brujeria, and his new super-group Divine Heresy, his grinding tight machine-gun riffage defined the genre. The moment Dino first heard Blackouts™ – Seymour Duncan's new aggressive active pickups – a new era had begun. Thanks to a circuit design that uses balanced inputs, not only do Blackouts have up to 14dB less hum, but they give Dino more lows, more highs, and more output. Simply put, more tone.

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TUNE-UPS

INSIDE BETCHA CAN'T PLAY THIS! 32 SETLIST 38 INTRODUCING 42 DEAR GUITAR HERO 44 & MUCH MORE!!!

STONE AGAIN

[*By* ALAN DI PERNA]

WITH VELVET REVOLVER SHOT TO HELL, SCOTT WEILAND AND THE DELEO BROTHERS PICK UP WHERE THEY LEFT OFF WITH STONE TEMPLE PILOTS.



(from left) Robert DeLeo, Weiland, Kretz and Dean DeLeo

GUITARIST DEAN DELEO is offhand about the current reunion of his band, Stone Temple Pilots. "It doesn't *feel* like a reunion," he pleads. "It just feels like some cats getting together to play some music."

But others are making more of a fuss. The return of one of the alt-rock Nineties' hottest bands was announced at a grand press conference and mini concert held on April 7 at legendary Houdini Mansion in the Hollywood Hills. This will mark the first time since 2002 that Dean, his bass-playing brother Robert DeLeo, drummer Eric Kretz and singer Scott Weiland will share stages all across America on a 65-date tour that will kick off in Columbus, Ohio. Fans can expect to hear greatest hits and iconic rock anthems culled from the band's five-album catalog, which has sold 35 million units to date.

"I'm not overconfident," Dean said on the eve of the tour. "But I think it's gonna be fine. This is what we do."

From their inception in 1992 to their breakup following 2001's *Shangri-La Dee Da* album, STP had a troubled career, rendered difficult by Weiland's ongoing struggles with addiction and bipolar disorder. Following the group's demise, Weiland went on to massive success with Velvet Revolver while the DeLeo brothers enjoyed a solid run with the band Army of Anyone, featuring Filter singer Richard Patrick.

But by early this year, the Velvet Revolver partnership had started to go sour. Guitarist Slash complained of erratic stage behavior and general unreliability on the part of Weiland, who spent 28 days in rehab in February and early March. The announcement of STP's reunion was almost simultaneous with Weiland's declaration that he was through with Velvet Revolver.

It was actually Weiland's wife, Mary, who got the singer and Dean DeLeo together on the phone for the first time in years. "Scott and I started chatting, and one thing led to another," says the guitarist. "We both expressed how much we miss one another on a lot of levels, both musically and personally. A month later, the four of us were together in a room."

> **"I'm not overconfident. But I think it's gonna be fine."**
> —*Dean DeLeo*

The first song that the foursome tried in rehearsal was "Vasoline," from 1994's *Purple*. "The cellular memory kicked in and it just felt like home," says DeLeo. "We're all pretty ecstatic to say the least. We're also doing 'Lady Picture Show,' which we haven't played in about 12 years. I'm not ashamed to admit that I had to refer to the CD to see what I played." ❐

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RIGHT NOW ON [*Photo by* JUSTIN HYTE]

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- **BLACK TIDE VIDEO INTERVIEW**
  Alex Nuñez and Gabriel Garcia, the two hotshot young guitarists in Black Tide, stopped by *Guitar World* headquarters for a video interview recently. The boys tell what inspires them to play guitar, how they got kicked off the Ozzfest second stage and what made them want to cover Metallica's "Hit the Lights" on their debut CD, *Light from Above*. They even demonstrate their interpretation of the speed metal classic!

- **ALEX SKOLNICK VIDEO INTERVIEW**
  Testament shredder Alex Skolnick has been to the *Guitar World* lesson studio many times, and during this most recent visit we took the opportunity to talk to him about the early days of the Bay Area thrash scene, what caused him to leave Testament in 1992 and the circumstances surrounding the recent reunion. In this video interview, Alex also speaks candidly about his relationship with Testament's rhythm ace, Eric Peterson!



- **YNGWIE MALMSTEEN HOME STUDIO TOUR!**
  For this month's cover story, Yngwie Malmsteen graciously invited the *Guitar World* team down to his home in Miami, Florida, where we got an exclusive tour of his massive collection of Stratocasters, his recording studio and the custom-made suit of armor on display in his home. Watch this exclusive video at guitarworld.com right now!

- **300 COVERS GALLERY**
  Two issues ago, *Guitar World* celebrated a milestone with its 300 issue. Now every one of those covers can be viewed in a special gallery at guitarworld.com. In addition to being able to view every cover in our 28-year history, you can leave comments and vote on your favorites!

- **EXODUS LESSON AT METALKULT**
  Guitar World's extreme metal site, metalkult.com, is proud to offer an exclusive riff lesson with Gary Holt and Lee Altus from Exodus! The Bay Area thrashers rip through classic cuts like "Bonded by Blood," "And Then There Were None," "Piranha" and "Toxic Waltz," plus the more recent "Children of a Worthless God" and "Funeral Hymn."

- **ONLINE TABS EXPLOSION!**
  Guitar World's very own online destination for guitar tabs, tabs.guitarworld.com, is alive with new official *Guitar World* tabs of songs by the Beatles, Avenged Sevenfold, Death, Coheed and Cambria, Bon Jovi and many others. And coming soon: Led Zeppelin, Pantera, Rush, Green Day, Van Halen, Yes, Radiohead and much, much more!

BETCHA CAN'T PLAY THIS!

JIMMY BROWN

ON DISC

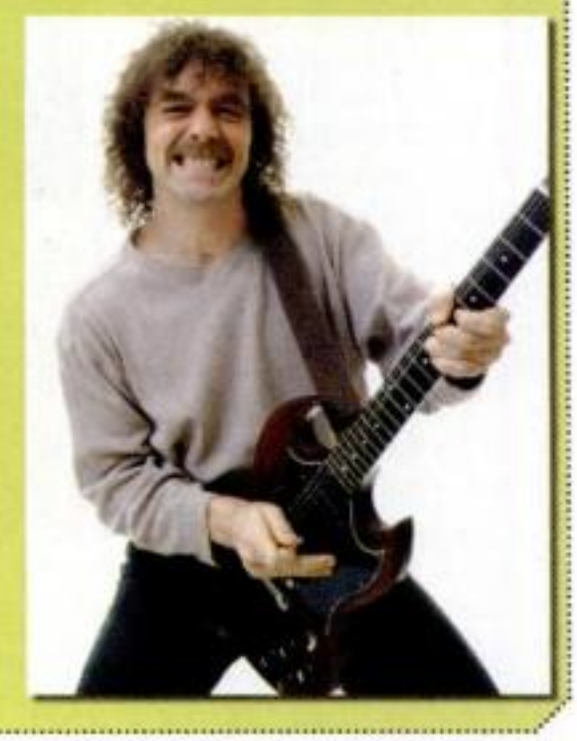
"THIS IS A LONG, rollercoaster-like, bebop jazz line played on electric guitar with heavy distortion. 'Charlie Parker meets Allan Holdsworth' is the concept. The goal is to achieve a fluid, rolling melodic contour and saxophone-like sound with a bright, interesting tone that's rich in harmonics. I'm combining alternate picking with strategically placed pull-offs to achieve a 'popping,' yet smooth, articulation.

"When playing something like this, it's very important, and challenging, to keep things clean and suppress unwanted string nose, which distortion unfortunately tends to amplify. I do this by using a fairly light pick-hand touch and some palm muting, not on the strings I'm picking but on the ones I'm *not*, in order to damp sympathetic vibrations.

"The line explicitly and colorfully outlines a diatonic chord progression in the key of C major that moves through the cycle of fourths [*ii-V-iii-VI-ii-V-I*] with tension-building 'altered-dominant' harmonic inflections on the G7 and Em7♭5 chords. Over A7, I extend the basic arpeggio by superimposing an E♭ triad above it to imply a harmonically compelling A7♭9♯11 sound (A C♯ E G B♭ D♯), which is based on the half-whole diminished scale.

"To create good counterpoint with the root motion of the chords, I purposely target nonroot chord tones—mostly the minor or major third or raised fifth—on the downbeat of each chord change and play arpeggios with upper-structure extensions—ninths, 11ths and 13ths—adding chromatic passing tones to fill out the line. The 'altered dominant' sound is achieved by using the super-Locrian mode, which is the seventh mode of melodic minor." ❐





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ROT AND ROLL

GRINDCORE LEGENDS CARCASS REUNITE FOR SUMMER TOUR.

[*By* **IAN CHRISTE**]



FORGET ABOUT Led Zeppelin and Van Halen. To anyone who ever tuned a guitar down to drop Z, the 2008 return of grindcore inventors Carcass—Liverpool, England's "Slab Four"—is the only exhumation that matters. In metal's most welcome case of "never say never," the all-vegetarian, gore-obsessed frontline of singer/bassist Jeff Walker and guitarists Bill Steer and Michael Amott will soon slaughter summer festival crowds across Germany, Sweden, Finland, France and Italy.

Since splitting in the mid Nineties, the still-youthful members have not been idle. As news of the reunion was released, Amott was touring Australia with Arch Enemy, Steer was in Eastern Europe with his Cream-inspired power trio Firebird, and Walker was playing in South America with cocaine *caballeros* Brujeria. Yet the fans crave Carcass. "People always want what they can't get," Amott says. "We decided we should do this before it looks stupid."

The rebirth began in 2006 in Halmstad, Sweden, when Steer joined Amott and Arch Enemy drummer Daniel Erlandsson for a week of clandestine rehearsals. They reconvened soon after with Walker, and a legend was reborn. "We wanted to keep it quiet," Amott explains. "We couldn't use a normal rehearsal room or every band in the building would have been pounding on our door."

Few expected ever again to hear Carcass churning through Earache Records–era noise blasts like "Genital Grinder" from 1988's *Reek of Putrefaction*, or the melodic death metal of "Buried Dreams" from 1993's *Heartwork*. For one thing, the members seemed resolutely immune to the lure of nostalgia. For another, founding drummer Ken Owen suffered a debilitating brain hemorrhage in 1999 and as of 2004 was still relearning how to walk. Though Owen will appear at upcoming shows, his drum parts will be replicated exactly by Erlandsson. "Ken's given the shows his blessing," Amott says. "It will be fun if he can hang out and do something. After all, it's not his fault he can't play the shows."

In their day, Carcass appealed to metalheads with not only their extreme music but also the speed at which they progressed as songwriters and musicians. "Bill Steer was one of the first guys to tune to low B in 1987," Amott notes. "But by the time I joined the band, they were already beyond thinking about death metal. Shred was still kind of exciting, and we looked to bands like Cacophony, Racer X and King Diamond, actually. We thought it was totally awesome how they were pushing the boundaries. We tried to incorporate those elements with more harmonies and more sick, evil-sounding stuff."

Still breaching new frontiers, Carcass will likely take their tour beyond Europe, to Israel and possibly Asia. Asked about adding a U.S. leg, Jeff Walker is typically sarcastic: "We're waiting for Bush's war to finish so your dollar ain't as weak. We'll see." ❐







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AUSTIN POWER

[*By* **BRAD TOLINSKI** *Photos by* **JIMMY HUBBARD & TINA PHAN**]

GUITAR WORLD, ERNIE BALL, GUITAR CENTER AND SOME SPECIAL FRIENDS GO TO TEXAS FOR A WEEKEND TO REMEMBER...AND A HANGOVER TO FORGET.













NEW YORK AND Los Angeles are the twin suns around which the music industry revolves, but for one week every year, Austin, Texas, becomes the red-hot center of the musical universe. Over the past 20 years, the South by Southwest (SXSW) music conference has evolved into the hippest annual showcase for new music, featuring both cutting edge bands and legendary acts in surprisingly intimate settings. Like the swallows of Capistrano, every March thousands of bands, music executives, publicists and media migrate to the college town for a bewildering number of club gigs, all served up with a heaping helping of the world's best barbeque and copious amounts of alcoholic beverages.

And wherever there is beer, rock and roll and fine cooked meats, you can be sure that *Guitar World* will be in the vicinity.

This year we joined forces with Ernie Ball and Guitar Center for a sweaty evening of world-class punk and alternative rock at Austin's Habana Annex Backyard. Story of the Year and MxPx headlined a wide array of kick-ass up-and-comers that included Houston-based punk pop heroes Thee Armada, Seattle funk rockers Danger Radio, emo virtuosos Envy on the Coast and Circa Survive's Anthony Green, who performed a rare solo acoustic set.

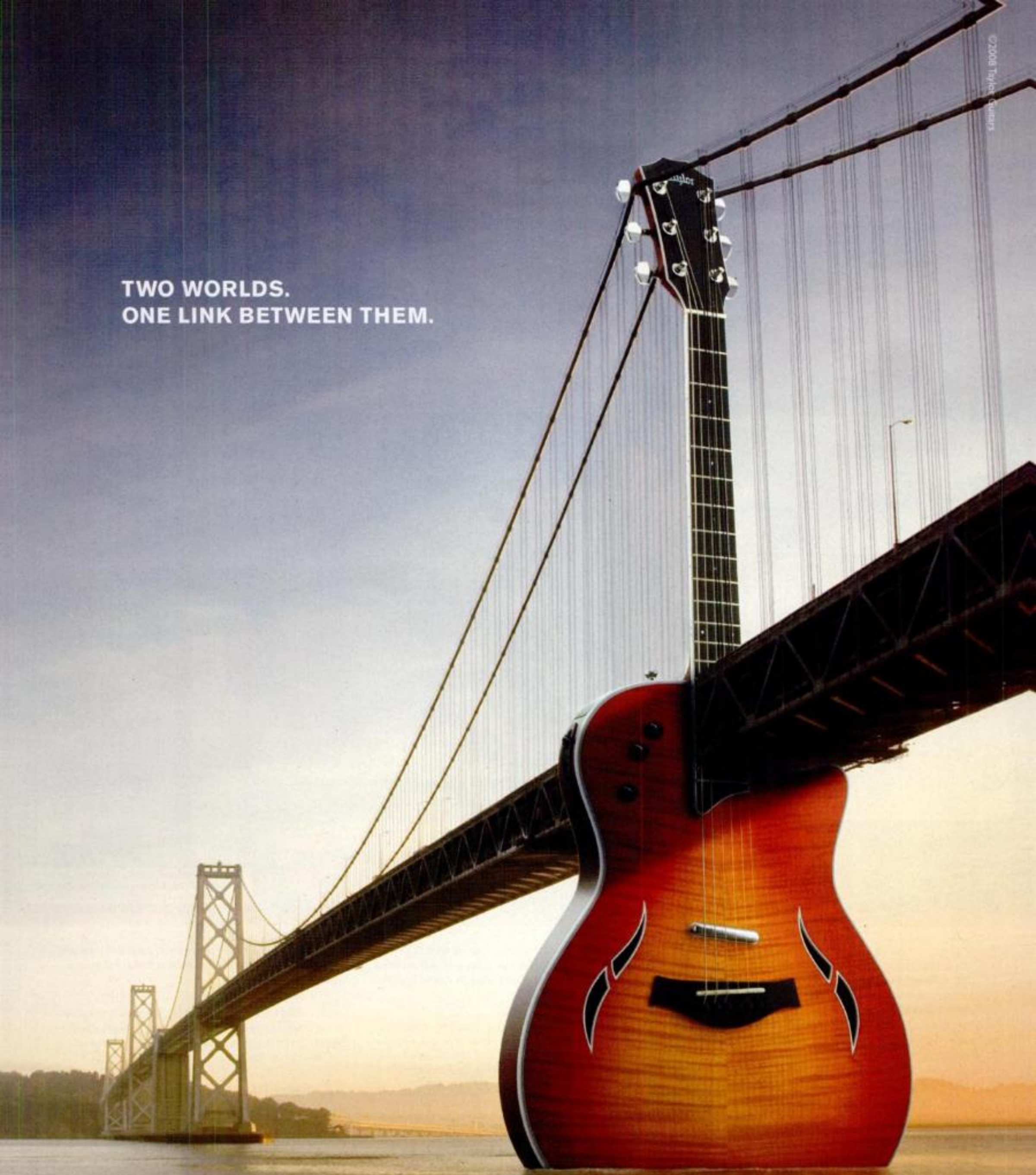
More wild house party than rock show, the outdoor event rocked mightily courtesy of Ernie Ball's state-of-the-art mobile stage, with its 25,000-watt sound system. But the mini festival really hit its stride at the stroke of midnight when Tooth & Nail legends MxPx busted out a high-energy set of personal favorites that kicked off with their anthem "Punk Rawk Show" and included a surprising dead-on version of Tom Petty's "You Wreck Me." While the place was jumping inside, an astonishingly huge crowd of kids added to the excitement by gathering outside of the venue's wire fence, throwing their own lively tailgate celebration.

The grand finale came at 1 A.M., and although it was late and many Lone Star beers had been consumed, it was clear that no one was leaving. The last band of the night was the hugely popular Story of the Year, and fans were clamoring for a preview of their new album, *The Black Swan*. The boys from St. Louis did not disappoint, playing an extremely tight and heavy set that featured their new single "Wake Up," as well as hits like "Until The Day I Die" and "Anthem of Our Dying Day." While Story of the Year is usually grouped with the Warped Tour crowd, they demonstrated that their heart is made of pure metal by paying a tribute to the late great Texan Dimebag Darrell, with a crushing version of Pantera's "I'm Broken."

It's said that things are bigger in Texas. If that means our beer guts and the grins on our faces, I guess it's true. ❐

(clockwise from top left) Danger Radio performing on the Ernie Ball SXSW stage; Dan Marsala and Adam Russell from Story of the Year; Anthony Green from Circa Survive performing a solo acoustic show; Mike Herrera from MxPx; Ernie Ball and *GW* in da house

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TUNE-UPS *the setlist

BRAD DELSON

OF LINKIN PARK

OLYMPIC GYMNASTICS GYMNASIUM • NOVEMBER 30, 2007 • SEOUL, KOREA

[*Interview and photos by* **NICK BOWCOTT**]









(clockwise from top left) MXR Micro Amp, Voodoo Lab Pedal Power 2, Boss CS-3, CE-5 and BF-3, Ibanez LF7, Boss NS-2 and second CS-3

1. "OSC" "We've been playing different sets on different nights, making it a lot more fun for us and, hopefully, the audience, because each show becomes more of a unique experience. One of the set configurations we do begins with 'One Step Closer,' which we used to always end the show with. After all these years, we now have more than one closer in our bag, so we've turned this particular set on its head."

2. "LYING FROM YOU" "A lot of our songs have a big build in the intro, but this song starts off really strong. We wanted a song that would continue the momentum from the opening cut."

3. "NO MORE SORROW" "Sometimes we open the set with this song, so we've written an interlude/introduction that ebbs and flows and ultimately leads its way into the song. When we put 'No More Sorrow' into the body of the set, we keep the second half of that intro, which is heavier and more beat driven."

4. "WAKE" "This is almost like a new intro in the set, because it grows out of the abyss and evolves into this epic instrumental jam that leads just perfectly into 'Given Up.' "

5. "GIVEN UP" "I really like playing all the new songs off *Minutes to Midnight*, because they're so much fresher. The 'Given Up' bridge is super heavy, and I enjoy playing that riff and hearing Chester [*Bennington*] scream over it."

6. SIX-SONG BLOCK "We like to do blocks of songs where there's absolutely no talking or space in between them. It keeps the momentum going."

7. "PUSHING ME AWAY" "Our live version of 'Pushing Me Away' features just piano and vocals. So although I'm not playing on it, I love to hear it."

8. "LITTLE THINGS" "This is a really intimate song, so it's actually nice to do it as the first encore, since the crowd's energy has potentially softened by that point. The song grows into a fairly epic cacophony at the end, which leads us nicely into 'What I've Done.' "

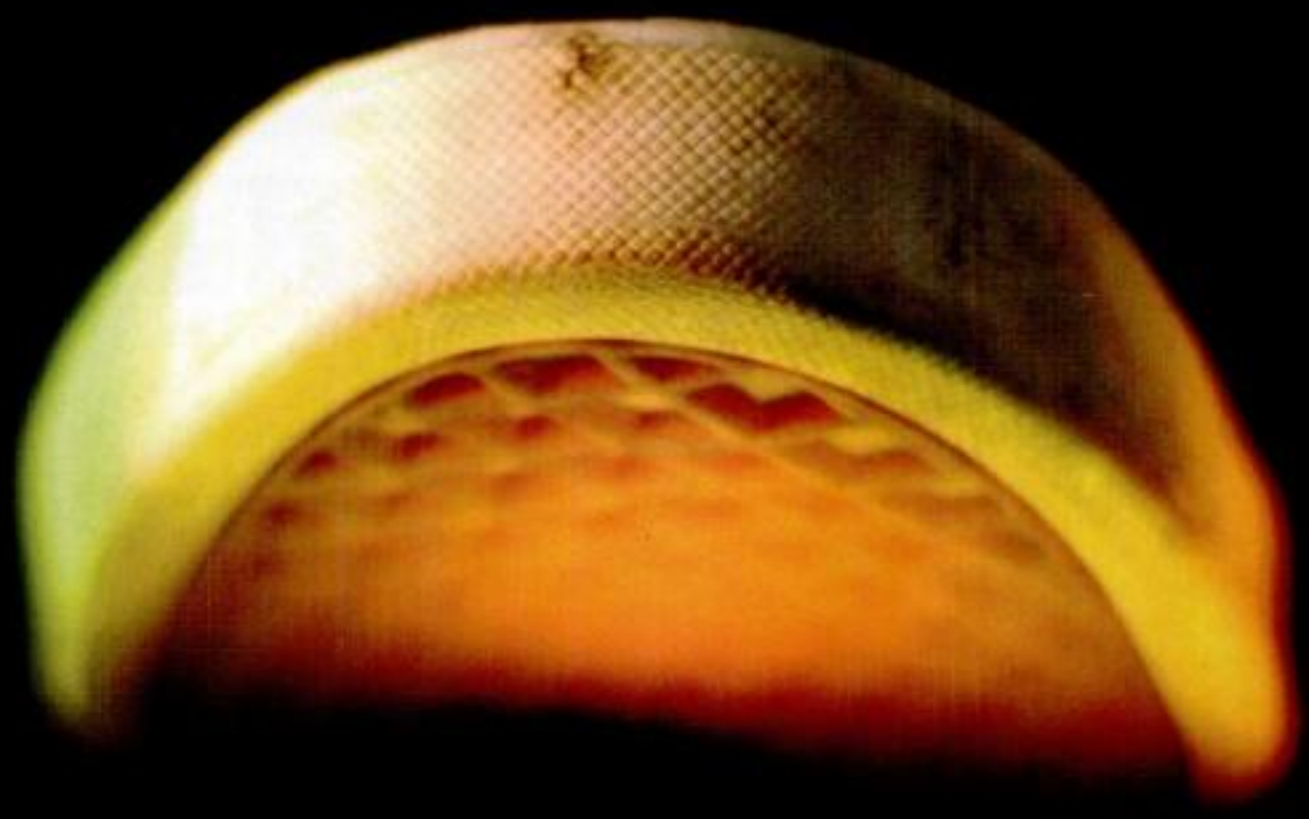
9. "FAINT" "We've arranged some extended jams off the outro, and in that particular form 'Faint' has been a really strong closing song for us."

10. BOSS NS-2 NOISE SUPPRESOR "I usually keep this on to eliminate any extra hiss that may be in my signal chain. But I'll switch it off whenever I want to generate any kind of feedback."

11. TWO COMPRESSORS "They're set at different output levels—one is fairly subdued, the other is set hotter. Certain sonic configurations utilize the first, while others utilize the second."

12. IBANEZ LF7 LO-FI FILTER PEDAL "A lot of times I'll double, or sometimes even quadruple, my guitar parts in the studio to make them bigger. Conversely, when I want parts to sound smaller, I'll use an old guitar and/or amp and use something that creates a more lo-fi kind of sound. I can approximate that onstage with the Lo-Fi pedal. It squashes the sound and makes it small."

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FIVE FINGER DEATH PUNCH

HUNGARY HEART [By JOE BOSSO Photo by ZACH CORDNER]

AS A TEENAGER growing up in his native Communist Hungary, Zoltan Bathory dreamed of becoming a heavy metal guitarist. Fueled by his love of Iron Maiden (bootleg tapes of which he obtained on the Black Market), he managed to acquire the only guitar available—one made from scratch, with a spray-painted finish and homemade pickups. "It wasn't a pro model by any means," Bathory says, "but it was good enough to get me going. With that guitar, I was able to join a band that toured, and that's how I came to America and formed the ultimate band."

That band bears a name that befits Bathory's king-sized aspirations: Five Finger Death Punch. The moniker, derived from the movie *Kill Bill*, references Bathory's other passion, martial arts (he's a black belt), and serves as an accurate description of the band's music. "It's brutal," Bathory says, with a laugh. "When we play, we want to grab you by the throat and knock you right out. It's heavy metal. Heavy metal should be a constant assault—if it's any good, that is."

Judging from the acceptance granted Five Finger Death Punch's stunning debut, *The Way of the Fist* (Firm Music), a large number of fans would agree. On blistering tracks such as "The Bleeding," Bathory and co-guitarist Darrell Roberts blend sharply contrasting styles into a wholly distinctive sound. "Anything you hear that is crazy and fast is me," says Bathory. "Being raised in Hungary, we didn't have blues music. We didn't need it: every day for us was the blues!"

Roberts, a W.A.S.P. alumnus, sees his job as "injecting a classic American approach to the guitar into extreme metal. You take what I do and marry it to the way Zolton plays, which is very Euro, and you wind up with a sound that absolutely delivers the death punch to one and all." ❐

AXOLOGY

- **GUITARS** (BATHORY) B.C. Rich Assassin; (ROBERTS) B.C. Rich IT Jr. V
- **AMPS** (BATHORY) Diamond Nitrox amps and Diamond cabinets; (ROBERTS) Mesa/Boogie Triple Rectifier 150-watt head, Mesa/Boogie Rectifier 4x12 cabinet
- **EFFECTS** (BATHORY) none; (ROBERTS) Boss digital delay, Boss Rev 7 delay/reverb, Ibanez Tube Screamer
- **STRINGS** (BATHORY) Schecter Decimator .013s; (ROBERTS) Dunlop .012s.

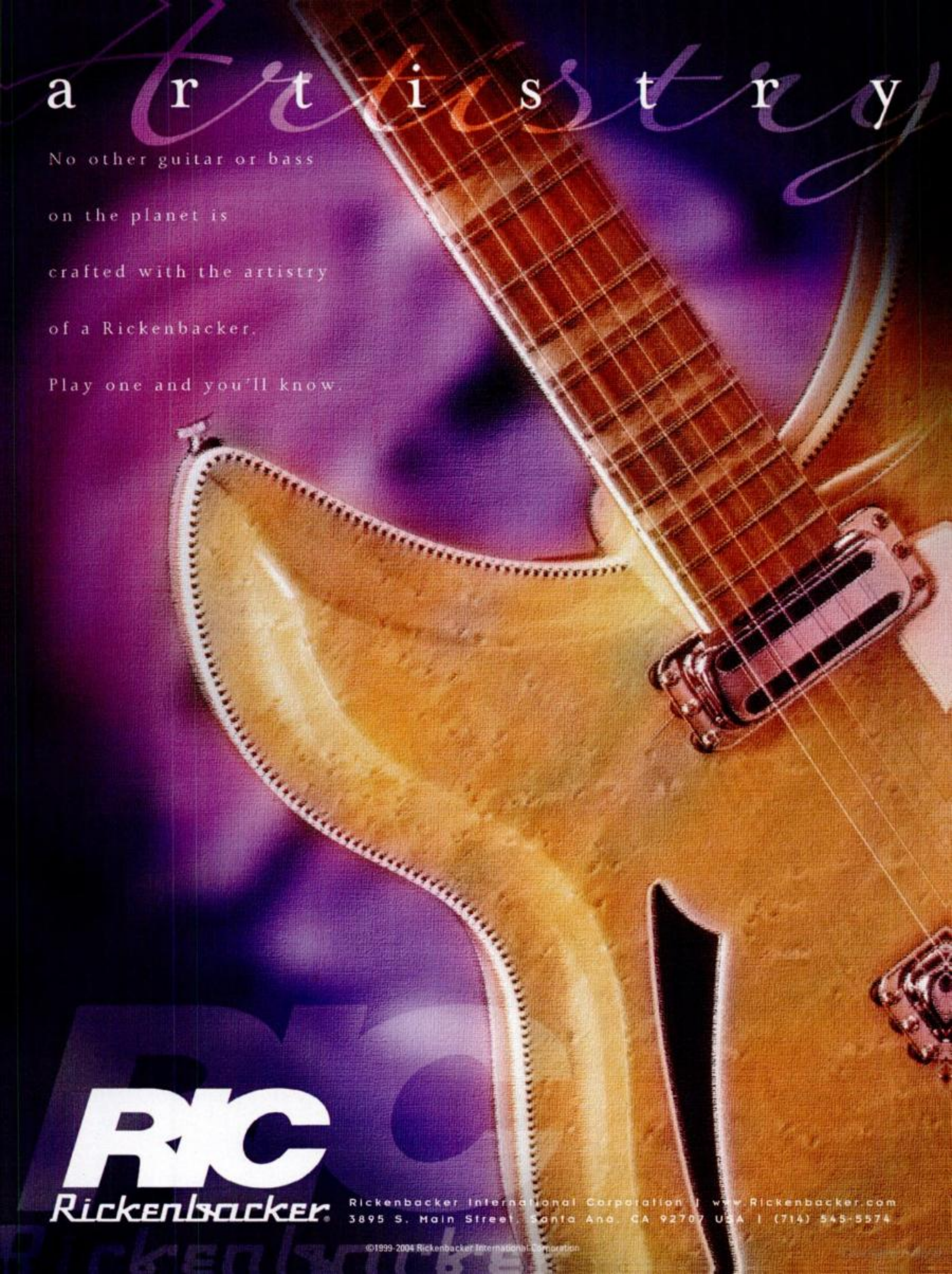


Roberts (left) and Bathory

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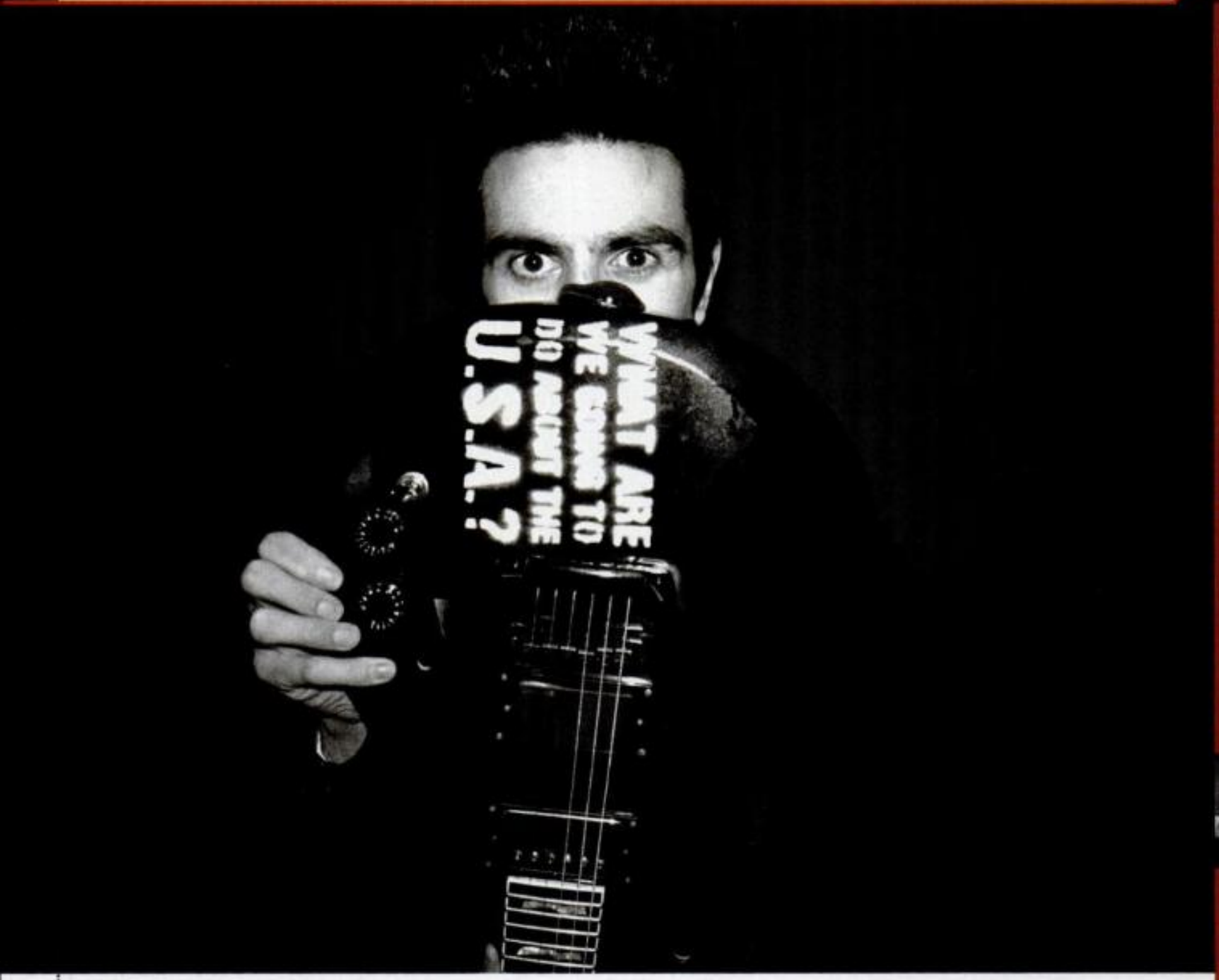
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ANTI-FLAG

BAND OF THE FREE [*By* KORY GROW *Photo by* JIMMY FONTAINE]



BANDS THAT REPEAT themselves become boring quickly. Justin Sane, vocalist/guitarist for the politically charged punk group Anti-Flag, knows this. So when the band wrote its eighth full-length, *The Bright Lights of America* (RCA), its members challenged themselves to expand their sound.

Sane penned the lyrics first and wrote the music to reflect the words. "I was looking around our genre, thinking, What *hasn't* been done?" says the lanky, affable frontman. "The answer I came up with was 'orchestral instruments and percussion.' " Soon, Sane was planning string, horn and choral arrangements. He adapted his guitar playing accordingly, too, writing chord-style riffs while rhythm guitarist Chris Head wrote single-note riffs, a switch from their usual roles.

Sane was anxious for the studio. Impressed by Tony Visconti's production on singer Morrissey's 2006 album, *Ringleader of the Tormentors*, he began researching the producer, only to discover that Visconti's work was represented by a sizeable chunk of his record collection, including slabs by Thin Lizzy, T.Rex and David Bowie.

While the studio veteran was enthusiastic to work with Anti-Flag, he apparently got more than he bargained for. "I think he thought we were gonna be the Ramones," Sane says, laughing. "He's gonna come in, mic everything, we're gonna rock it, and that's gonna be it." Presented with Anti-Flag's ambitious musical goals, Visconti transformed the band into a symphony. In the process, he also further challenged Sane's guitar playing.

"Tony believes in the guitar solo," he says. "He believes that you play with soul, not with technique." Sane recalls that for "Spit in the Face," Visconti told him, "I just want this thing to scream metal." Sane laughed and just let loose. "Some of my really close friends know that that's not what I really do. They're like, 'Yeah, nice one...*Eddie Van Halen*.' But I take it in stride. I think it's fun to look back and just be like, 'Yeah, I cranked that thing out.' " ❐

AXOLOGY

- **GUITARS** ESP LTD EC-1000, Alvarez Yairi
- **AMPS** Marshall JCM900, Lead 1960 4x12 cabinet, Fender Twin Reverb
- **EFFECTS** Boss DS-1 Distortion
- **STRINGS** Dean Markley

INTRODUCING



ANABOLICS

ALBUM *Anabolically Correct*

THE SOUND Stripped-down garage pop

HISTORY Formed several years ago in NYC by guitarist/vocalist Anna Blumenthal and drummer Marcelo Romero, the Anabolics (who are rounded out by bassist Christina Ginger) create upbeat garage rock that suggests they were weaned on a steady diet of the Shangri-Las, the Clash and Cheap Trick. *Anabolically Correct* is the group's sophomore full-length and features songs with enticing titles like "Cum 6 to My 9" and "Strychnine." Nice.

TALKBOX "We play music that we'd want to listen to during long stretches in the van," Blumenthal says. "Upbeat, catchy, lots of hooks. We gotta get the point across in two and a half minutes." For more info, visit theanabolics.com.



WIDOW

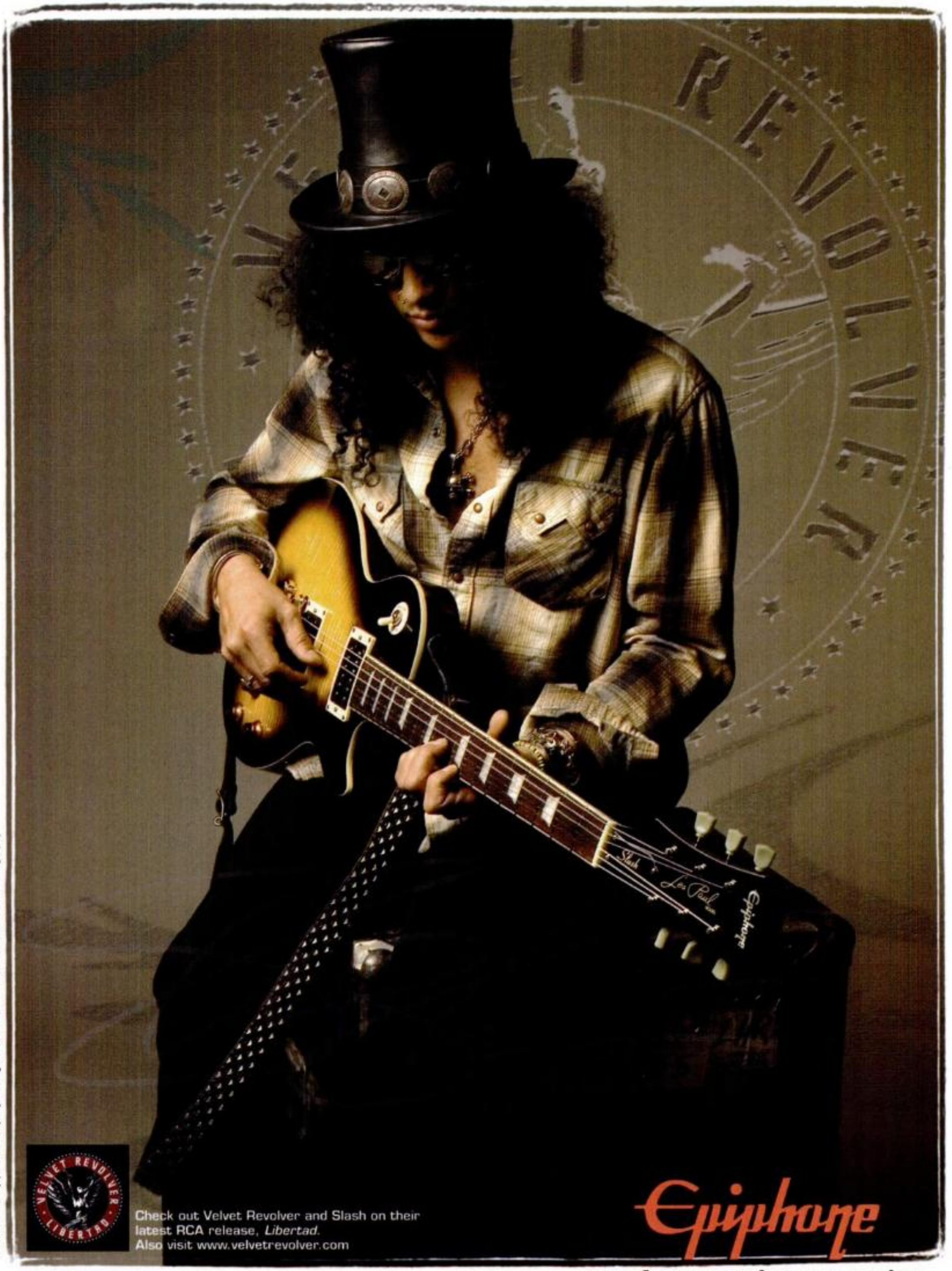
ALBUM *Nightlife* (Cruz Del Sur)

THE SOUND Classic NWOBHM-influenced metal

HISTORY We're told Widow was formed in 2000 as an outlet for guitarist Chris Bennett and vocalist/guitarist John E. Wooten visions of horror, which, upon listening to Widow, seem to be informed by classic metallers like King Diamond, Priest and Maiden. Their latest album, *Nightlife*, is the true story of the band members' dread-filled thoughts and experiences as they roam the horrifying streets of Raleigh, NC.

TALKBOX "Widow plays straight from our metal hearts," says Bennett. "*Nightlife* is the soundtrack to our lives!" For more info, visit burning-village.com.

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OPETH'S MIKAEL ÅKERFELDT AND FREDRIK ÅKESSON

THEY'RE THE GUITARISTS BEHIND ONE OF SWEDEN'S MOST TECHNICALLY AMBITIOUS PROGRESSIVE METAL ACTS. BUT WHAT *GUITAR WORLD* READERS REALLY WANT TO KNOW IS... [*Photo by* JUSTIN BORUCKI]

▶ Go to MetalKult.com to watch the full, uncut video interview!

Mikael, when you began writing the new record, *Watershed*, did you have any specific objectives in mind, like a concept you wanted to explore?

—Joe Trittle

ÅKERFELDT The lyrics on *Watershed* are conceptual, in a way, but I didn't have any idea of what I wanted when I started. In general, the process is usually just a matter of crossing my fingers and hoping I'll come up with something cool. [*laughs*] And so far I've been lucky.

* * * * *

Fredrik, how does playing with Opeth compare to your experience performing in Arch Enemy? Did you have to dramatically change your style when you joined Opeth?

—Vincent Cullen

ÅKESSON There are many differences between the two bands. Arch Enemy was a great time for me; I had a blast. With Opeth, I feel more involved in the band—although I did discover when I joined Opeth that I needed to work on my acoustic playing and my fingerpicking techniques.

* * * * *

What kind of players did you guys look up to when you first started playing guitar?

—Christian Ebbs

ÅKERFELDT For me it was Dave Murray and Adrian Smith, Yngwie Malmsteen, Matthias Jabs from the Scorpions, K.K. Downing, Glenn Tipton, Ritchie Blackmore... As you can see, I was into the metal players. When you're a young guitar player, I guess it's kind of inevitable that you end up liking the guys who play really fast. [*laughs*]

ÅKESSON I also liked Ritchie Blackmore, as well as Ace Frehley and Angus Young, when I was starting out. But what literally got me to start practicing more was when I first saw Michael Schenker. After that I started getting into Yngwie, Uli Jon Roth, Cacaphony with Jason Becker and Marty Friedman, and Racer X with Paul Gilbert.

* * * * *

What guitars are you playing, and what do you like about them?

—Bryan Michaels

ÅKERFELDT I play a custom-made PRS 24. I don't know why I need the extra two frets, but I'm sure it makes it more expensive! [*laughs*] I've spent a lifetime trying to find a guitar that has everything. I grew up loving the Stratocaster, but it just couldn't get the fat tone I needed. I think the PRS is almost like a combination between a Strat and a Les Paul. PRS makes really reliable guitars. Not only do they sound great but you can throw them into the wall, like I do, and they won't break. [*laughs*]



I didn't feel like we really belonged to the black metal scene. We were more like hippies."

— Mikael Åkerfeldt

ÅKESSON With Opeth I use a PRS Singlecut 250 with a Mark Tremonti pickup, and I also use ESP Eclipses.

* * * * *

Mikael, when Opeth released their first album, *Orchid*, in 1994, you guys were associated with black metal. At that point, where did you see yourself fitting within the Scandinavian black/death metal scene?

—Pete Sandusky

ÅKERFELDT Even though we were part of the black metal scene, I didn't feel like we really belonged to it; we were more like hippies. I loved black metal and still do, but I think we were trying to do a sort of metal-hippie-minstrel thing. For some reason we were accepted among the "Norwegian mafia," as we called the bands that were in and out of jail. Now I'm friends with many of those guys.

* * * * *

What were the circumstances surrounding guitarist Peter Lindgren leaving the band?

—Connor Finch

ÅKERFELDT Peter had been in the band for a long time, and I think anyone who's in a touring band and works as much as we do will tell you it's a difficult situation. I have two kids and a wife back home, and it's hard to be away. Peter has a masters degree, and when we got off tour, he started to see what he could do with it. Also, I've written most of the albums on my own, and I think he must have felt a little left out. His interest in the band and touring just seemed to fade away. I guess it got to the point where he couldn't give 100 percent, so he left. While I now see that it's for the better, it's always going to trouble me, I guess. It's the same with the departure of Martin Lopez [*former Opeth drummer who was replaced by Martin Axenrot in 2006*].

* * * * *

Mikael, when Fredrik joined, what did he bring to the writing of *Watershed*?

—Tom Cobb

ÅKERFELDT Fredrick is a guitar player and nothing else: he's dedicated his life to guitar playing. He's a brilliant player, and I think that because of him the music on *Watershed* came out a little bit more complicated than before. Also, it's better now because everyone in the band loves playing music and is pulling in the same direction.

* * * * *

When writing such long songs, what do you keep in mind to make sure they stay interesting?

—William Williamson

ÅKERFELDT It's hard for me to say. I like the droning type of riffs that last forever, but I also like when things are going on all of the time and you have no idea what's happening. It's actually difficult not to write long songs when I want to incorporate all the acoustic parts, interludes, clean vocal bits and that kind of stuff. It's just my style. But it's hard for me to say what keeps a long song interesting, because I guess it's really in the ear of the beholder.

* * * * *

What do you do when you're low on inspiration?

—Oscar Albuquerque

ÅKERFELDT I just keep playing through it. I usually know when I don't have any inspiration because I start playing shitty blues licks and horrible solos. [*laughs*] So I'll take a break, have a cup of coffee, check emails, look at some porn [*laughs*], and then I go back to the guitar. If you can't come up with great stuff, a little break can usually help. ❐

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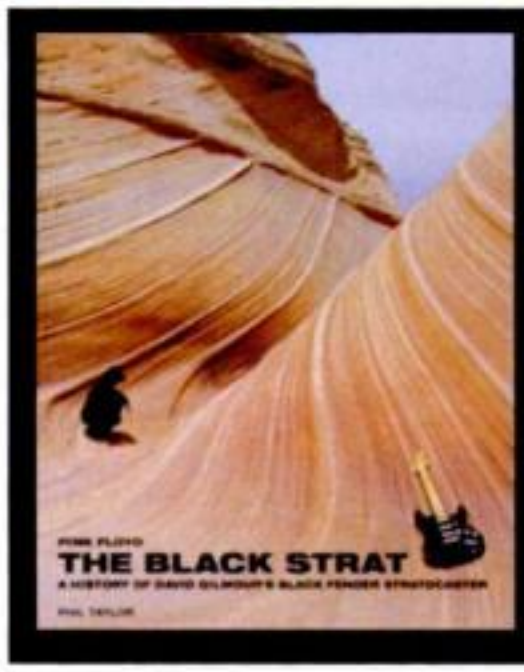
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BLACK-FLOY



The black Strat as it appears today. The black pickguard was added in the summer of 1974 and the recessed toggle switch fitted in 1978. Other changes include a short 4 1/4–inch tremolo arm and a white Seymour Duncan SSL-1 bridge pickup. The other pickups are original. (inset) Gilmour with the black Strat in 1971



IN HIS NEW BOOK, DAVID GILMOUR GUITAR TECH PHIL TAYLOR TELLS THE COLORFUL STORY OF THE BLACK STRATOCASTER THAT MADE PINK FLOYD HISTORY. BY ALAN DI PERNA

THE HISTORY OF PINK FLOYD HAS been told many times but never in the way that Phil Taylor tells it. His new book, *Pink Floyd, The Black Strat, A History of David Gilmour's Black Fender Stratocaster,* is a real-life rock and roll story filled with color and excitement, told through the vicissitudes and fortunes of a single musical instrument. The instrument in this instance is a black Fender Stratocaster belonging to David Gilmour, and the story is one of the greatest in the annals of classic rock: the Floyd's meteoric rise to popularity in the Seventies, their enduring appeal over the decades and historic reunion in 2006 to perform at the Live 8 benefit concert in London's Hyde Park.

The black Strat was Gilmour's main ax for the four blockbuster albums that form the zenith of Pink Floyd's career: *The Dark Side of the Moon, Wish You Were Here, Animals* and *The Wall*. Gilmour played the instrument at countless Floyd concerts down through the years, including Live 8, and it has figured on the guitarist's three solo albums to date.

Phil Taylor got to witness all of this from a privileged perspective. He has been Gilmour's guitar tech since 1974, also serving as Pink Floyd's general equipment manager at various periods. These days, Taylor also manages Gilmour's recording studio, Astoria, located in a houseboat on the River Thames, and Pink Floyd's vast equipment warehouse. Along with all this, he served as production director for Gilmour's last solo tour and Live 8.

Taylor had never planned to become an author, but when the Fender Custom Shop set about creating a replica signature model of Gilmour's black Strat, Taylor began to research the instrument's history to help Fender put together some documentation to



...TRATION!

> "THE GUITAR WAS NEVER TREATED WITH ANY REVERENCE. IT WAS JUST A WORKING TOOL."





The back of the Strat today, showing additional routing in the cavity. (right) In 1976, Gilmour installed this black DiMarzio FS-1 pickup in the bridge position, replacing the original stock Fender pickup shown here. The guitar was used in this configuration for the recording of *Animals* and the subsequent tour.

go with the signature model. That research eventually grew into a book.

"A friend of mine [*Langley Iddins*] who is a very good book designer suggested I turn it into a book and he offered to lay it out for me," Taylor explains. "Which hadn't occurred to me. I thought, 'Too much effort. I haven't got the time to do that.' But to cut a long story short, he talked me into it."

Longtime Pink Floyd art director Storm Thorgerson, the man responsible for the iconic cover art for discs like *Dark Side, Wish You Were Here* and *Animals*, volunteered to design the cover for Taylor's book, in which the black Strat is seen on a northern Arizona cliffside, amid sweeping contours carved in the reddish stone by wind erosion. In all, it's a handsome coffee table paperback. But the one person initially reluctant to get behind the idea was David Gilmour himself.

"He said, 'Why do a book on that?' It's only an ordinary guitar I bought at Manny's,' " Taylor says, referring to the famed New York City guitar shop. "And that's the way he's always treated it."

But the ordinariness of the instrument is what makes the story poignant in a populist kind of way. It could have been anyone's guitar. It started out as a 1969 Stratocaster, serial number 266936, which means it's from Fender's CBS era—not the most desirable period in Fender history. And indeed Gilmour purchased it at Manny's Music in 1970, as a replacement for a Strat stolen a few weeks earlier in an equipment heist that cleaned out Pink Floyd's equipment truck. It was, in essence, an emergency purchase. In the years that followed, the guitar became Gilmour's main workhorse. He took it on the road with him, swapped pickups and necks, and drilled holes in the body to accommodate various add-on devices. He once called it his "bodge-up guitar," the one he hacked up for experiments.

"The guitar was never treated with any reverence at all," Taylor says. "It was just a working tool."

Taylor's book lovingly details all six neck changes the guitar went through over the years, plus numerous replacement pickups, hardware change-outs and other modifications. We learn not only on which legendary Floyd tracks the guitar was played but also the exact configuration of the guitar at the time each track was recorded. In addition, Taylor elaborates on the gigs at which the guitar was employed, detailing the dates, audience tallies, set lists, press reviews and other trainspotter trivia that seem so endlessly fascinating to the hardcore Floyd fan base. A few other Gilmour guitars enter the narrative at various points but mentioned only in relation to the black Strat. Gilmour's vast guitar collection is the stuff of legend, but *The Black Strat* maintains a tight focus on the titular instrument.

By the time Taylor joined the Pink Floyd team in 1974, the guitar had earned its keep on the Floyd albums *Atom Heart Mother, Meddle, Obscured by Clouds* and *Dark Side of the Moon*, and at numerous live shows. Gilmour had wielded the black Strat on the all-time favorite Floyd instrumental recording "Echoes" and used it to play two of the three solos on the band's *Dark Side of the Moon* hit "Money." By the time the instrument came into Taylor's care, it had already been heavily modified and definitely had experienced more than a few trips around the block.

"It was pretty chipped about, actu-



The black Strat as it looked in 1976 following Gilmour's substitution of the black DiMarzio FS-1 pickup. He added the neck with rosewood fretboard in June 1972, replacing the original maple neck.

ally," Taylor recalls. "It hadn't been looked after. I can remember, early on, getting a black felt-tipped pen and just coloring in some of the chips on it, 'cause it looked so bashed around the edges—bare wood showing in various places. I remember just trying to tidy it up a bit."

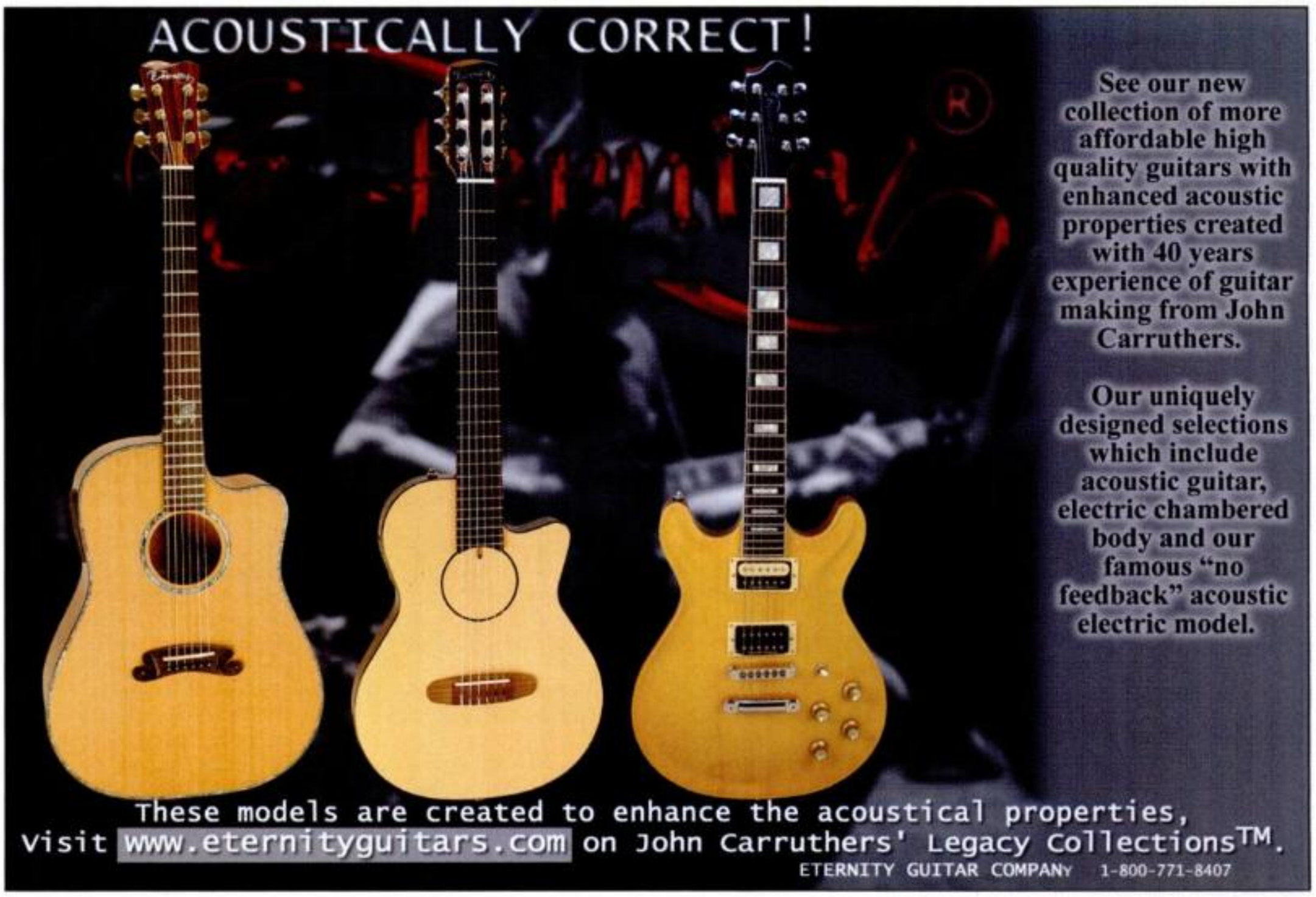
For Taylor, working with the gentlemanly, impeccably mannered Gilmour has been a dream gig. "I don't know if David's ever even shouted at me," Taylor says. "He's very laid back. Very restrained."

And he knows his way around guitars. In the earlier days, Gilmour performed all modifications to the black Strat and his other instruments. "These days, he won't mess about with his guitars too much," Taylor says, "although he will pick up a screwdriver and alter the intonation or pickup height if needed. He'd never think twice about doing something like that. He had done a bit of woodworking as well, in his spare time, as a hobby. So he's not afraid of delving in there."

Gilmour had a DiMarzio DF1 pickup installed in the black Strat's bridge position just in time for the sessions that produced 1977's *Animals* album. And in 1978 he had luthier Grover Jackson at Charvel fashion a custom maple neck for the guitar. Thanks to Taylor's book, we learn that Gilmour paid the not-so-princely sum of $175 for the neck. We can even read the original purchase order and invoice.

The black Strat was outfitted with this neck when Gilmour laid down his landmark guitar solo for the Floyd classic "Comfortably Numb" during sessions for the *Wall* album at Super Bear studios in France. But by the time the band embarked on the legendary tour for *The Wall*, the guitar had morphed again and sported a new custom Seymour Duncan pickup in the bridge position.

And so it goes. A Kahler tremolo bridge was added in '83 and also a new 22-fret Charvel neck. Gilmour played the guitar in this configuration on his second solo album, 1984's *About Face*. Shortly afterward, however, the instrument fell out of favor. During the 10-year period from 1986 to 1996, it was on display at various Hard Rock Cafe locations, a humble fate for a guitar with such an esteemed pedigree.



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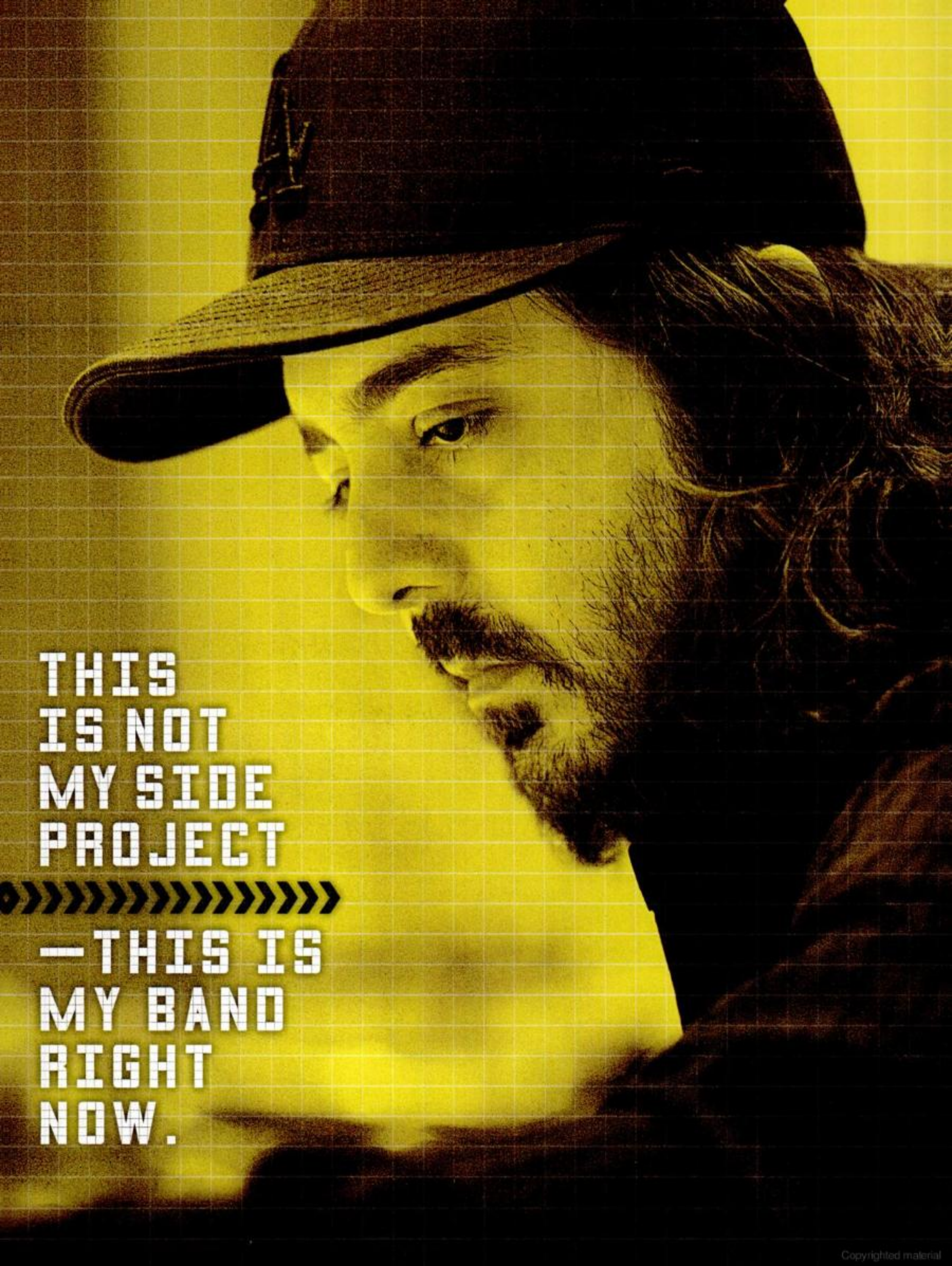


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A SCAR IS BORN

BY DAN EPSTEIN

WITH SYSTEM OF A DOWN ON LIFE SUPPORT, DARON MALAKIAN TAKES HIS ACT TO THE NEXT STAGE WITH SCARS ON BROADWAY, HIS NEW ROCK-INSPIRED BAND.

KICKING BACK AT STEAKHOUSE Studio in North Hollywood, California, Daron Malakian bobs his Los Angeles Dodgers–capped head while "Funny" tumbles out of the control room speakers. A deliciously hooky pop song with a minor-key melody worthy of the Kinks or the Zombies, "Funny" is one of the tracks featured on the forthcoming self-titled debut from Scars on Broadway, Malakian's new band with fellow System of a Down-er John Dolmayan. "I think my Sixties influence is bleeding through on this record," Malakian says.

But anyone who has followed System's decade-plus career knows that Malakian is capable of changing musical directions and influences multiple times, often in the same song, and Scars on Broadway's music is as cheerfully eclectic as anything he's done with his "other" band. On the hard-hitting, politically charged "3005," he rages like Arthur Lee mixed with Alice Cooper. Over the giddy disco sequencer groove of "Chemicals," he tries to lure a love interest to "eat some chemicals with me." Other songs recall System ("Universe," "Kill Each Other"), the Dead Kennedys ("I Like Suicide") and the Sex Pistols on a garage-rock holiday ("They Say"). Overall, System's herky-jerky time signatures and chugging guitars are largely absent, replaced by a more swaggering and straightforward musical attack.

"I've tried at times to get away from the System sound with this record," explains Malakian, who handles the album's vocals and performs guitar and bass. "But I didn't want to completely get away, because that's a part of me. And I don't think I can. But I'm definitely more into the rock vibe right now, much more than I'm into metal."

GREG WATERMANN

GUITAR WORLD Were these songs written specifically for Scars on Broadway, or are these just the songs that you happened to come up with at the time?

DARON MALAKIAN This is just where I've evolved as a writer. Since it's a new band, it's made me feel even more free to go in different directions. But I think that even if this were going to be a System of a Down album, these songs would be my contribution. Whatever I write has to evolve around my taste in music at that moment, because that always changes.

GW There are several tracks that sound as if you've been listening to a lot of Sixties garage and psych lately.

MALAKIAN Yeah, I've been listening to the *Nuggets* boxes and a lot of weird Japanese psych. A lot of that stuff came out in what I did with System, but since there is less metal in Scars on Broadway, I think you can hear those influences more.

GW There's also a classic Seventies punk vibe coming across on this record.

MALAKIAN I've always been into Seventies punk, whether it's the Dead Boys or the Damned. That's my favorite kind of punk rock. I like [*San Francisco post-punk group*] Chrome; they go into these synthy types of moments, and it doesn't really fit in the song! [*laughs*] I like what they did a lot, but I also like Fleetwood Mac, I like Yes. I'm just all over the place.

GW The guitar tones definitely have more of an organic, Seventies rock sound than anything you've recorded previously. There's not a lot of processing or effects.

MALAKIAN Effects-wise, I've never really used anything. I've always gone right through the amp.

GW Were you using more amp distortion in the past?

MALAKIAN No, I think it's what I'm playing on guitar, the kind of chords and the kind of riffs. If I played more in that *ku-chunk-chunk* style in the past, I think it's the songs making the guitars sound like that, rather than the guitars.

GW Do you see Scars on Broadway as a new band or as a System side project?

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MALAKIAN The creative force and the drive and everything that goes on with the band is me and John, and we take this pretty seriously. This is not my side project—this is my *band* right now. I'm not doing anything with System, we don't have any plans on doing anything with System, and I would expect another Scars album before another System album.

GW Is the way you and John work together in Scars similar to the way you've worked in System?

MALAKIAN It's the same, especially on the last System records, *Mesmerize* and *Hypnotize*. On those records I played bass, guitar, some of the keyboards, and I did a lot of the vocals. Aside from Serj [*Tankian, System singer and keyboardist*], everything you hear on those records is me and John. A lot of the vocals that you hear on System songs, whether they're sung by me or not, were written by me. So you'll hear those links.

But at the same time, I didn't want to repeat myself. This record is just where I was at the time I wrote it. I think I felt more free to go into the rock world with this project. Whenever I'm writing and I have Serj in mind, I can never picture him singing some of the more rock-oriented stuff.

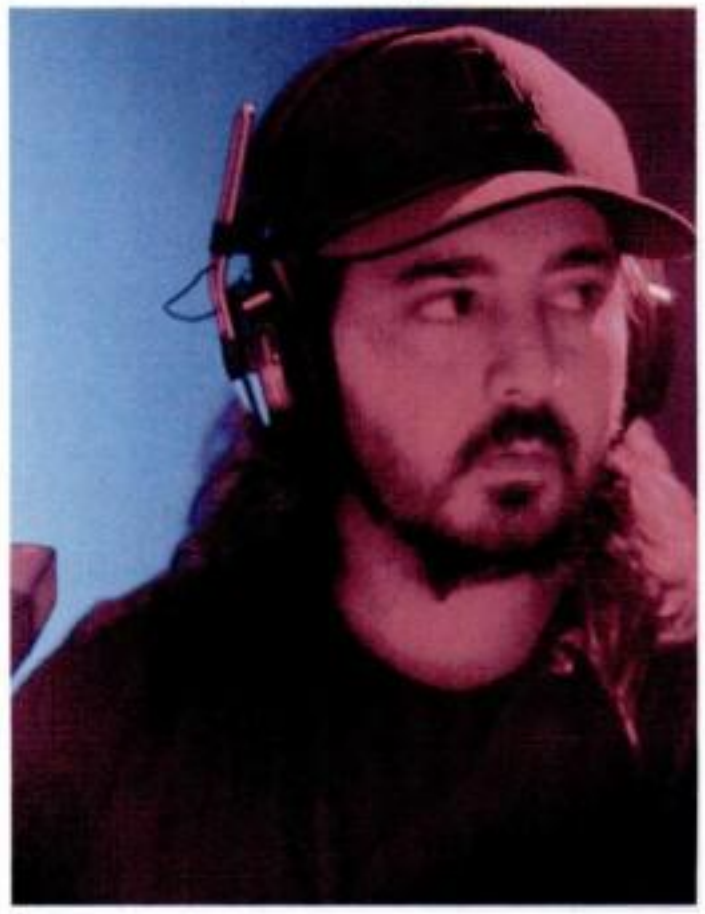
GW Why, because his voice doesn't lend itself to straight-up rock and roll?

MALAKIAN It's more about the *attitude* behind rock. I think he's more eclectic, more experimental and complex. But when it comes to singing "Whole Lotta Rosie," it's just not him, you know? [*laughs*] And I felt more free to be that, because that's more me. Knowing that he wasn't going to be singing these songs, it kind of put me in a direction that's more suited to my voice, my mood and my character as a singer.

GW What's the story behind the name of the band?

MALAKIAN In Glendale, where I live, there's a street called Broadway. The bottoms of the light posts have swastikas on them. They were made that way [*in the Twenties*]; it's not like skinheads carved them in, or anything like that. The symbols aren't tilted, like Nazi swastikas are, but it's obvious what they are. And I always thought it was a trip, like, "What's up with that?" There was always something a little mysterious about it.

So one day I was talking to my friend—we were on our way to a hockey game—and he

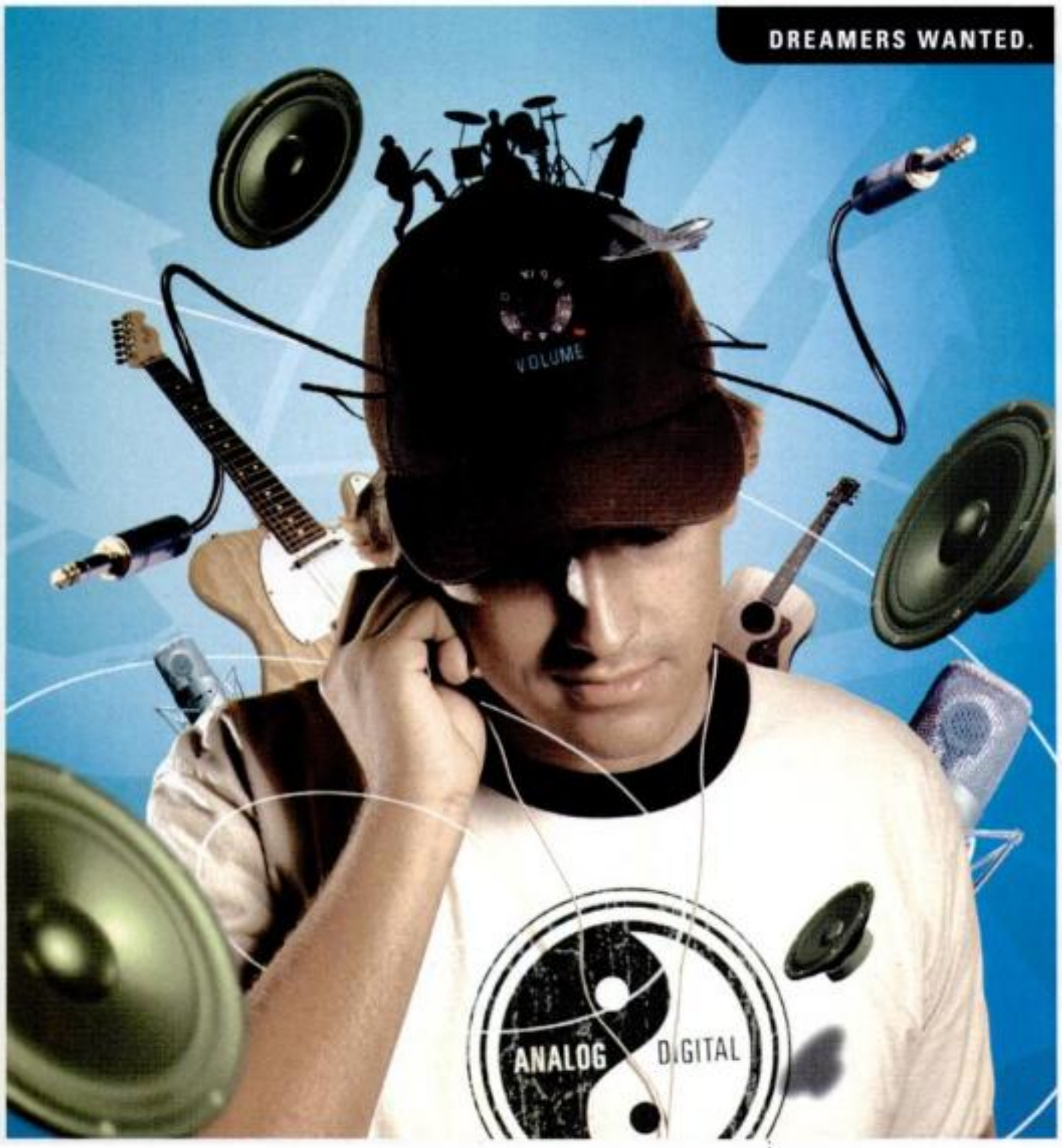


said something about, "Yeah, those swastikas on Broadway." And I said, "Wait a second..." I didn't think I wanted to call the band Swastikas on Broadway [*laughs*], but Scars on Broadway came to me right after that, because of the way that the swastikas are like scars on the light posts. [*A 1995 study by the city of Glendale determined that the lampposts were acquired from the Union Metal Company of Canton, Ohio, and that the swastika design—in use for centuries by numerous cultures as a sign of good luck—was based on a pattern commonly found on Greek garments and Navajo rugs.*]

GW Do you have any sense of when the album's going to come out?

MALAKIAN No. [*laughs*] But I'd hope the end of summer, at latest. I think before we put out the album we're going to put a few songs out on the net, just to give the fans a taste of what's going on. I would love for them to hear it tomorrow, but it's just not ready. I'm excited for people to hear it. And I'm kinda nervous, too. But I believe in it; I believe in the songs. I believe that they keep up with anything else I've written in my life, and I feel really good about it.

GREG WATERMANN



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THE ROAD TO DAMNATION

ERIC PETERSON AND ALEX SKOLNICK TALK ABOUT THE STRIFE THAT DIVIDED THEM BACK TOGETHER FOR *THE FORMATION OF DAMNATION*, THE GROUP'S

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"LIFE IS HARD. BUT TESTAMENT IS HARDER."

So says guitarist Eric Peterson, and he should know. The cofounder and sole Testament member to have played with the band from its early Eighties formation as Legacy up to the present day, Peterson has seen it all during his more than two decades with the group. There have, of course, been the triumphs. Testament were a leading light of the Bay Area thrash metal movement, arguably ground zero for the scene. Signed to Megaforce/Atlantic Records, they promptly released three bona fide thrash classics: their 1987 debut, *The Legacy*; the following year's *The New Order*; and 1989's breakthrough *Practice What You Preach*.

But the Nineties brought a string of disappointments for the band. Despite minor flirtations with the mainstream, Testament never achieved the levels of recognition and success enjoyed by thrash's "Big Four"—Metallica, Megadeth, Slayer and Anthrax. In the early Nineties, the band was dropped by Atlantic and during the decade's middle years lost three key members: founding drummer Louie Clemente, bassist Greg Christian and, most notably, hot-shot lead guitarist Alex Skolnick, whose technically dazzling, fretboard-burning solos were arguably the band's trademark component. Peterson and stalwart singer Chuck Billy soldiered on with a rotating cast of supporting musicians and continued releasing albums on a variety of independent labels. But by the end of the decade, Testament appeared to be running on fumes.

"There were some tough times in those years," Peterson says, "but I guess I just saw it all as part of the business. You have to roll with the punches and take things as they come."

And the punches kept coming. In 2001, Chuck Billy was diagnosed with cancer after a tumor was discovered nestled in his chest. "I think that I *thought* Chuck would get better," Peterson says, with a hint of uncertainty in his voice even now. "I just had to believe there was some way he would get through it." Through a combination of chemotherapy, surgery and alternative medicine, Billy did eventually recover. Today he has a clean bill of health.

PHOTOGRAPHS BY TYLER CLINTON

THE ORIGINAL TESTAMENT GUITAR LINEUP AND THE FORCES THAT BROUGHT FIRST ALBUM OF NEW MATERIAL IN NINE YEARS. BY RICHARD BIENSTOCK

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Testament are in a much better place, as well. In 2007, they signed a new record deal with the powerhouse indie metal label Nuclear Blast, which has just released the group's ninth full-length album, *The Formation of Damnation*. The disc is Peterson and Co.'s first collection of new material in nine years. More significantly, it sees both Alex Skolnick and Greg Christian returning to the fold.

With four-fifths of their classic lineup in place (ex-Slayer drummer Paul Bostaph rounds out the group this time around), Testament sound like a band rejuvenated. Peterson's riffs are all classic thrash chug but fortified with a more modern and abrasive edge. Billy delivers his most impassioned and nuanced vocal performance to date, and Skolnick's leads are as impressive as ever—harmonically complex, melodically rich and full of finger-twisting, hyperspeed shredding. From the pummeling gallop of "More Than Meets the Eye" and "Henchmen Ride" to more extreme songs like the crushing "The Persecuted Won't Forget" and the death-metal-tinged title track, to hooky cuts like "Afterlife" and the harmony-guitar-filled "Dangers of the Faithless," *The Formation of Damnation* manages to sound both classic and current, skillfully updating Testament's thrashy attack for the 21st century.

"It's kind of amazing," Skolnick says, "but I listen to this record and it sounds like a modern band to me. And that's the way it should be. With other groups that were our peers back in the day, I hear their new music I go, 'Wow, this really takes me back.' But I think what we're doing fits in with where some younger acts are at. It doesn't sound dated, and that was important for me to be able to come back."

"THERE WERE PROBLEMS IN THE BAND, PROBLEMS WITH MANAGEMENT, PROBLEMS WITH THE LABEL. IT WAS JUST TOO MUCH."
—ALEX SKOLNICK

For Skolnick, returning to the band with which he made his name as a young gunslinger—he was just 19 when *The Legacy* was released—was a particularly loaded proposition. In the years since his 1992 exit from Testament, the guitarist has taken on a variety of gigs. He joined the power metal band Savatage for an album and tour, played with Ozzy Osbourne's band for a brief moment and, a few years back, signed on as a member of Trans-Siberian Orchestra, a collective best known for their symphonic metal interpretations of traditional Christmas songs.

He has also made a name for himself as a respected jazz guitarist and composer. In 2001, Skolnick received a BFA in jazz from the New School in New York City. Soon after, he formed the Alex Skolnick Trio, with which he has recorded three albums that feature both original compositions as well as jazzy interpretations of classic metal songs like Black Sabbath's "War Pigs," the Scorpions' "No One Like You" and Judas Priest's "Electric Eye" (their most recent release, *Last Day in Paradise*, even features a Latin-tinged version of Testament's "Practice What You Preach").

Skolnick's continuing work with Trans-Siberian Orchestra and his own Trio was a determining factor in his decision to play once again with Testament. "Knowing I have these other outlets made it easier to go back to the band," he says. "The first time around, I started to feel musically stifled by playing only metal. But now I'm happy to do it, because it's not *all* I do. But when I'm there, I'm 100 percent committed."

The flipside, of course, is that he's not there 100 percent of the time. Case in point: The basic tracks for *The Formation of Damnation* were cut last fall, at Testament's own Driftwood Studios in Oakland, California, at the same time that Skolnick was on a holiday-season tour with Trans-Siberian Orchestra. As a result, Peterson played all of the rhythm guitar parts on the album. While this was mostly out of necessity, it also reflected the way the guitarists often worked in the early days of the band.

"On some of the old records, like *The Legacy* and *Practice What You Preach*, we both played the rhythms," Skolnick says. "But *The New Order* and [*1990's*] *Souls of Black* were definitely all Eric. He's always had his rhythm playing really together, and sometimes it just made sense to have one guy do all the parts in order to keep things tight."

"For the new record we decided to go back to that way of doing things because I'm really picky, and I guess a little bit of a control freak," Peterson says, with a laugh. "Plus, Alex's schedule didn't permit him to be able to learn every nook and cranny of the songs. I got it done so we could move on."

Peterson's main guitar for his parts on *The Formation of Damnation* was a black Dean MS V. "I actually have two of them," he says. "One



Skolnick (left) and Peterson; (opening spread) with Chuck Billy

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is fitted with EMG pickups, which give me a real tight crunch with a lot of low end, and the other has DiMarzio Super Distortions, which provide a little more midrange bite. I switched between the two guitars depending on what the song called for." His amplifier remained constant throughout the sessions. "I used the new Fender EVH 5150 III on everything," he says. "A friend of mine who works at Guitar Center turned me on to it. It's weird, because I never liked the Peavey 5150, but my friend was like, 'Dude, you *have* to try this amp out.' I plugged in and hit one chord and was like, 'Whoa!' It was warm, crisp, had great presence and incredible saturation. I bought it right there, and the cabinet, too. And that's all I played on the album."

Skolnick added his guitar tracks to *The Formation of Damnation* during two sessions, one in New York in December 2007, and another at Driftwood in early January. "The guys met me in Albany during a break from the Trans-Siberian tour, and I did about half of my leads at a studio up there," Skolnick says. "Then I did the rest in Oakland after the tour ended."

His main guitar was a Heritage H-150, which he says is "similar to a Les Paul. In fact," he adds, "the Heritage factory is the old Gibson plant in Kalamazoo [*Michigan*], and the company was started by a bunch of former Gibson guitar builders. So there's a great lineage, and I just love the H-150. In addition to that guitar I also had my 1960 Les Paul Gold Top reissue, and I switched off between the two." Though Skolnick says his amplifier of choice for live work has of late been the Marshall Mode Four, on *The Formation of Damnation* he stuck primarily to a Marshall JCM2000 DSL. "It gave me the best sound in the studio," he says. "I just threw an Ibanez Tube Screamer—which I've been using forever—in front of the amp, and that was it."

Skolnick says he refrained from composing his solos in advance of going into the studio. "For the most part, I just worked out a basic form for my leads," he says. "I'd figure out where I wanted to be on the neck at a certain point in the solo, or maybe where I wanted to do a fast run, or an arpeggio or a slow, screaming bend. But I left a lot of room for improvisation."

His approach was partly inspired by his time spent studying jazz. "Even though jazz is such a different style of music than metal, I incorporated ideas from that world into my playing on the new album. For example, when you're soloing over a form in jazz improv, it's great to work out a lead and then forget it. That way, you have it in the back of your head when you're playing, but you don't regurgitate it note-for-note. As a result, you're essentially improvising over a structured idea. That's what I did on *Formation*. I had a concept for what I wanted to do on a given song but then 'forgot' it and just played whatever came naturally."

Peterson contributed a number of solos to the album as well. "I probably did about 20 percent of them," he says. "There's one on 'Afterlife,' another on the title track, and on 'More Than Meets the Eye,' Alex and I are trading off leads, going head-to-head." This, however, was hardly standard procedure during Skolnick's initial tenure in the band. "Back then it was like, 'I'm the rhythm guy, you're the lead guy,' " Peterson says. "We were young and that's just the way it was.

"But once Alex was gone I started taking on more of the lead playing, and I also had to always teach the new guys who were coming into the band the parts to the old songs. As a result I became a more well-rounded player over the years. So this time I was like, 'Hey Alex, I know you're the lead guy, but I definitely want to do some solos.' And he was like, 'Cool, yeah. Do it!' So everything worked out."

Things were not always so easygoing. Ironically, it was at the time when Testament were experiencing their greatest success, with mainstream-leaning albums like *Souls of Black* and 1992's *The Ritual*, that relations between the two guitarists, and the band members in general, were at their worst.

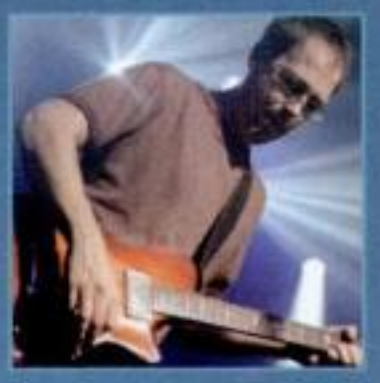
"Overall there was a lot of tension," Skolnick says. "As for me, the other guys didn't understand where I was coming from when I started getting into jazz. They didn't get how I could be all excited about this other kind of music that wasn't Testament. But it just sort of happened. I had been a closet jazz fan, and then all of a sudden it overtook me. I became obsessed with it."

"It just seemed like 'metal' became a dirty word to Alex," Peterson says. "All of a sudden, he couldn't sit down with us, have a beer and crank some Slayer. He'd go drink tea and listen to jazz in the back of the bus."

Peterson was also finding that, despite being a founder of the band and a main song-

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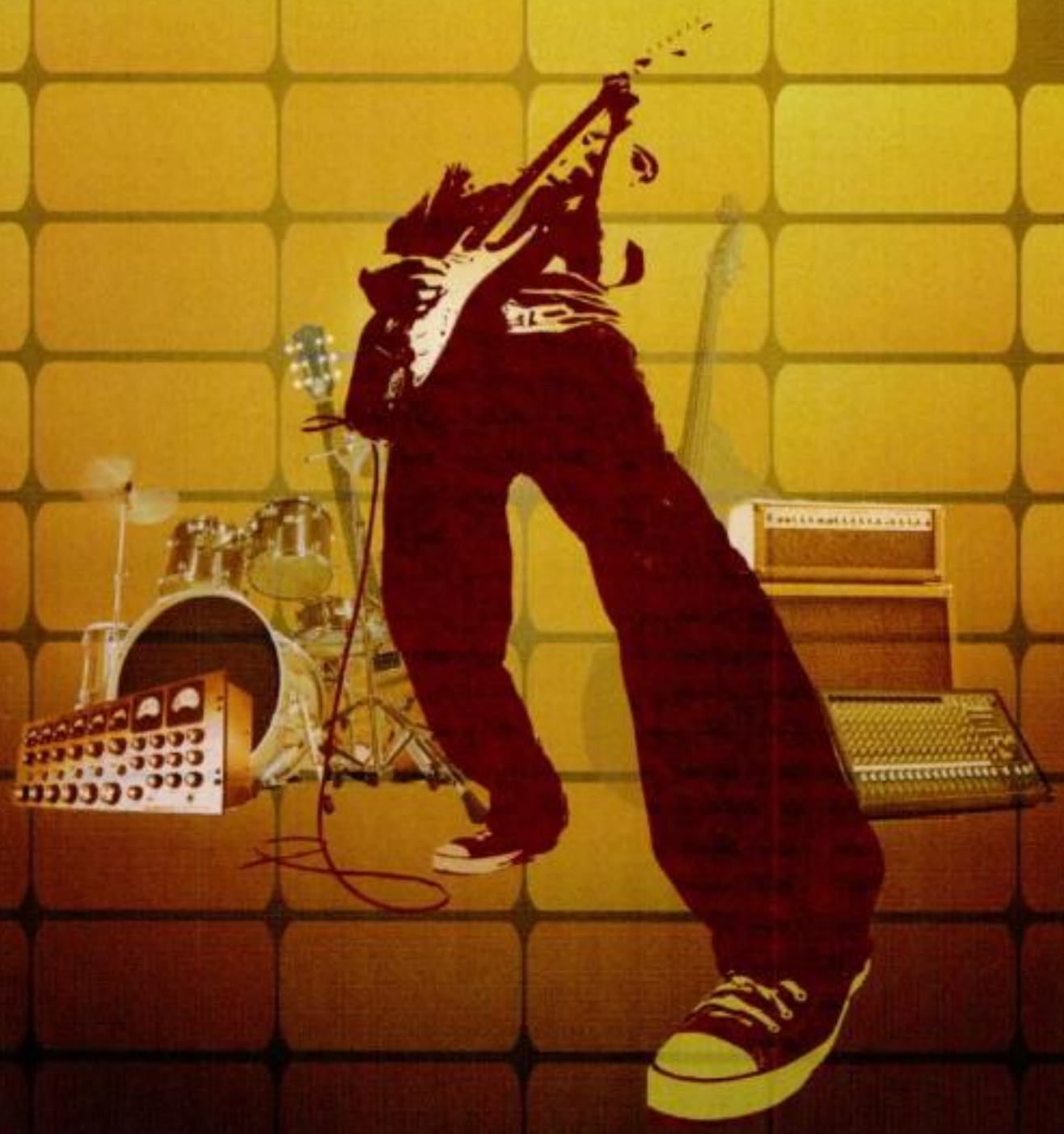
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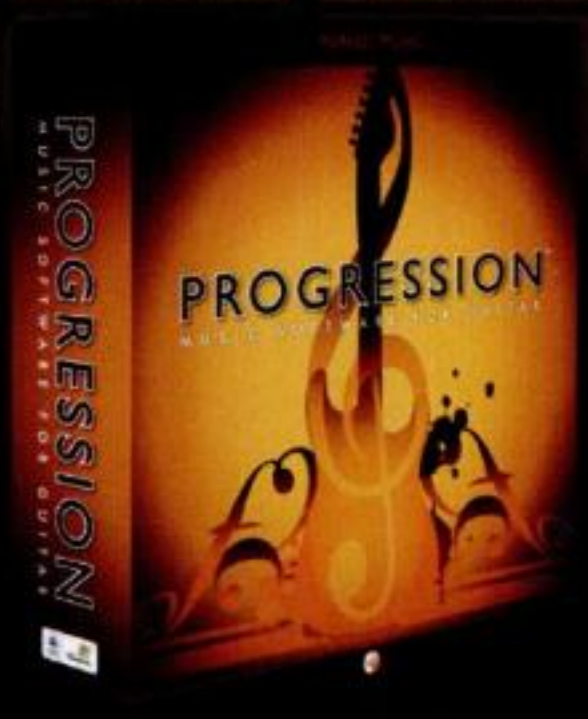


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writer, he was often being overshadowed by his fleet-fingered counterpart. "When you have a two-guitar team, it should be a team," he says. "And it wasn't Alex's fault, but I think that the press built him up like he was this superhero. I remember one time in the early Nineties, he and I did a photo shoot for a guitar magazine, and I sat there for five hours while they took photos of Alex and his instrument. I never even got called in. And I just felt like a fucking piece of shit."

"Testament had experienced a certain amount of success, but we weren't really where we thought we should be," Skolnick says. "So everybody started pointing fingers, and it just became a bad scene. There were problems in the band, problems with management, problems with the label. It was just too much."

Skolnick quit the band following their tour in support of *The Ritual*, and within a short time Clemente and Christian left as well. Peterson and Billy soldiered on, taking Testament in a heavier direction on albums such as 1997's *Demonic* (on which Peterson handled all rhythm and lead guitars) and 1999's *The Gathering*. Skolnick and the band began to heal their rift in 2001, after Billy's cancer diagnosis. That August, he and Christian joined their former bandmates at Thrash of the Titans, a benefit concert for Billy and Death frontman Chuck Schuldiner, who was at the time battling a brain tumor. "We had begun to resolve our issues at that point," Skolnick says, "and then when I found out Chuck was sick, of course I had to be there for him." Later that year the guitarist also joined the band in the studio for *First Strike Still Deadly*, an album of re-recorded Testament classics.

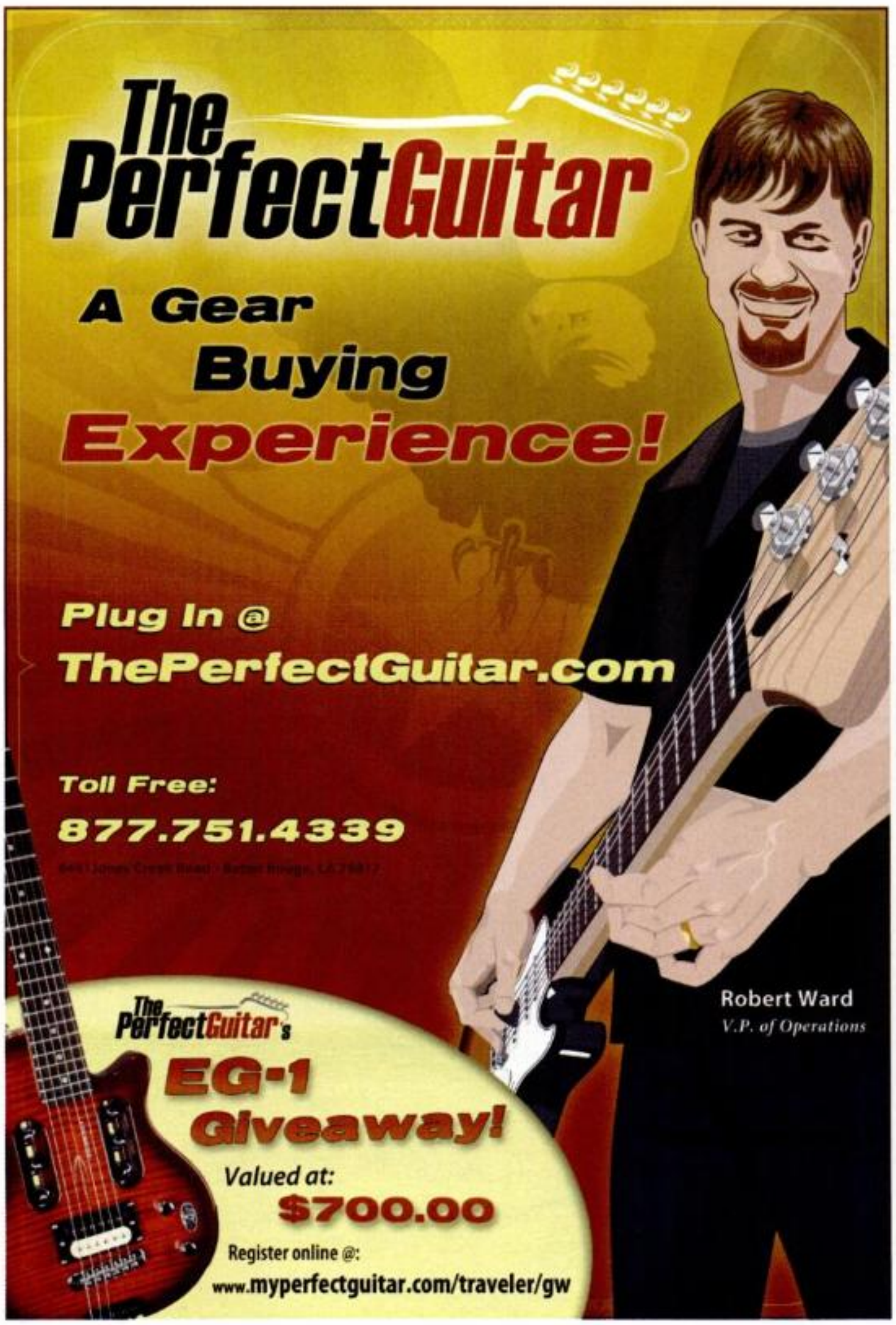
It wasn't until 2005, however, that Testament truly reunited, with a series of European shows dubbed the 10 Days in May tour. "That led to a few more shows, another tour and then us just getting to a point where we were like, 'This feels good, let's go forward with it," Skolnick says.

And they are. Testament will be touring *The Formation of Damnation* for the remainder of the year (though day jobs and other responsibilities, particularly Skolnick's various musical projects, rule out any extended jaunts). A for the future, the band is leaving things wide open.

"It's funny," Skolnick says. "It sorta feels like that scene in *The Godfather: Part III* where [*Al Pacino*] says, 'Just when I thought I was out, they pull me back in!' But I'm happy to be here again, and it feels right to me."

"Chuck and I took the band as far as we could on our own," Peterson says, "and I think the albums we did over the last 15 years or so had some really good music. But Alex and Greg are O.G. players, and it's great to have them back. We've been through all the bullshit, all the guilt trips, all the pettiness, and we've left it all in the past.

"So it's been really cool to just enjoy the music, enjoy playing together, and enjoy feeling like a band again. At one point, that was hard to do. But now, it's more than enough."





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*by Eric Peterson of Testament

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DOWN PICKING VERSUS ALTERNATE PICKING



HI, AND WELCOME to my new column for *Guitar World*. Over the next few months we're going to crunch away on various aspects of the important art of playing rhythm guitar. I'm really excited to be doing this column, and I think it will be a good addition to the columns already here. It seems like the majority of them are concerned with playing lead and the virtuoso side of guitar playing, whereas I'm more of a riffer and rhythm player. I think this column will really help you concentrate on riffing, arranging songs and stuff like that.

I tune my guitar down one half step (low to high: E♭ A♭ D♭ G♭ B♭ E♭). I prefer this tuning because it gives me a slightly darker, heavier tone, but it still has the tightness to get crunchy chords and keep the strings from becoming too floppy.

In this first column I'm going to talk about playing riffs using only down picking, rather than alternate (down-up) picking. They're both great techniques, but as you can hear by comparing the alternate-picked **FIGURE 1a** with the down-picked-only **FIGURE 1b**, the latter approach definitely gives you a more solid, consistent and aggressive sound. As another example, if you were to play a riff similar to the one in Diamond Head's "Am I Evil" and make the same comparison (see **FIGURES 2a** and **2b**), you can immediately hear that down picking gives your more of a driving crunch tone.

A lot of thrash metal guitarists prefer to down-pick riffs, especially midtempo riffs, for this very reason. There comes a point, however, when you're playing at such a fast tempo that it becomes impossible to down-pick consecutive notes or chords, no matter how good you are. I mean, there's no way you could play **FIGURE 3** beyond, say, 130 beats per minute using only downstrokes. In this case, you need to switch to alternate picking, interrupted here and there by pull-offs.

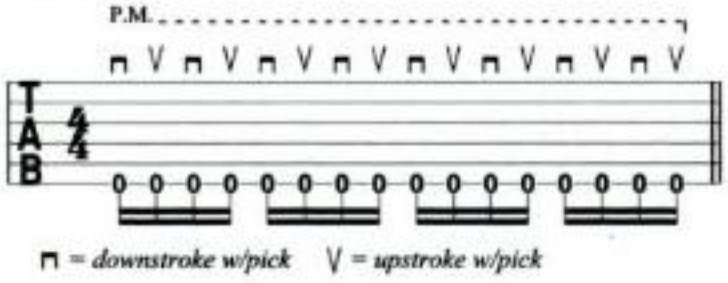
In addition to being more consistent and aggressive, down-picking a riff also produces a certain harmonic overtone that you don't get when alternate picking. I've never really analyzed how this occurs until now, but by looking closely at how I down-pick, I see that it's caused by the fact that I'm not only hitting the string with the pick but also with the tip of my pick-hand index finger and thumb. The first thing that hits the string is my index finger, followed by the pick and then the thumb. My index finger is pretty worn from all the contact!

For the really fast, alternate-picked stuff like **FIGURE 3**, it's primarily the pick that's hitting the strings, both on the downstroke and the upstroke. It's just on the midtempo, crunchy stuff where the flesh comes into play, and I can't see letting just the pick hit the string on a downstroke-only riff. You might think that's what you should do, but it doesn't quite cut it in this aggressive style of rhythm playing.

FIGURES 4 and **5** are really good examples of midtempo riffs that benefit hugely from this down-picking technique. As you can hear, they noticeably lose that crunchy drive and sound a little sloppier when played with alternate picking. See you next month. ❐

Guitar tuned down one-half step (low to high: E♭ A♭ D♭ G♭ B♭ E♭).

FIGURE 1a



⊓ = *downstroke w/pick* V = *upstroke w/pick*

FIGURE 1b

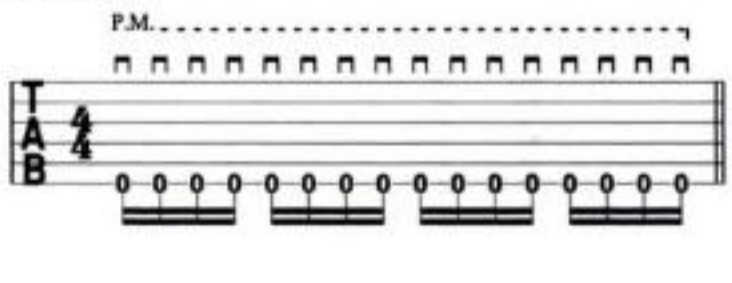


FIGURE 2a

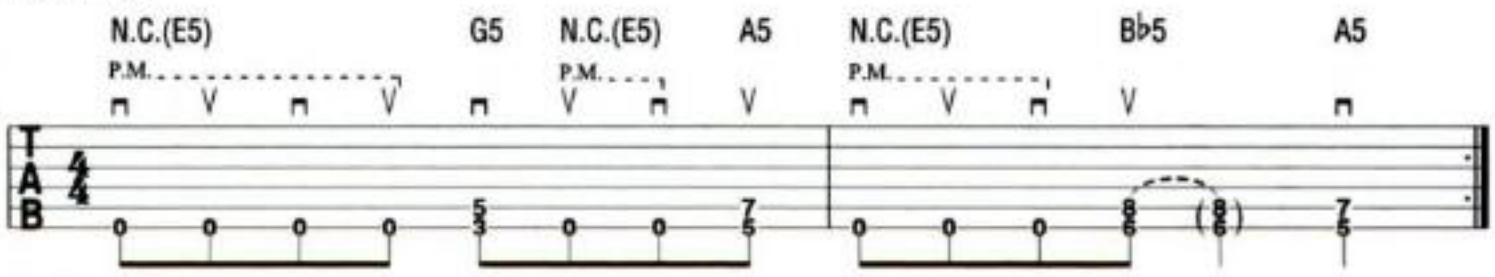


FIGURE 2b

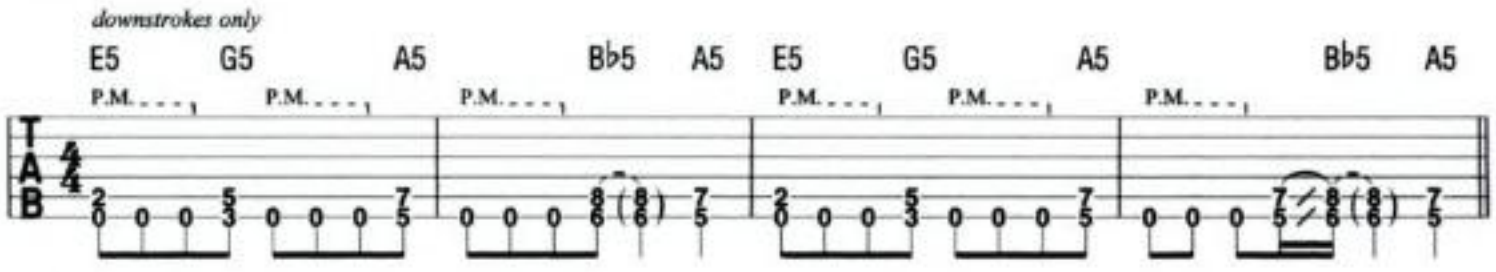


FIGURE 3

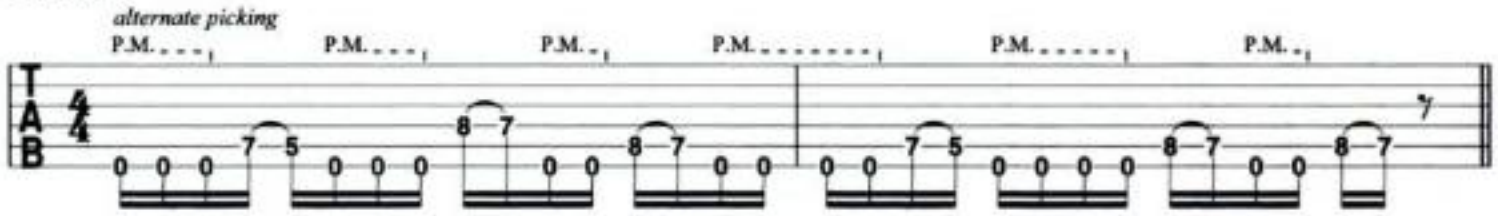


FIGURE 4

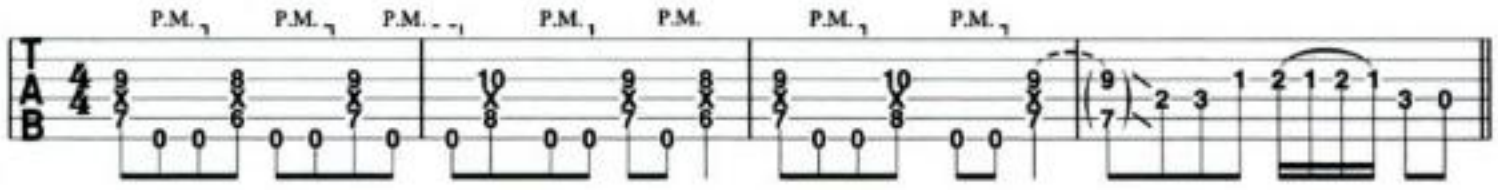
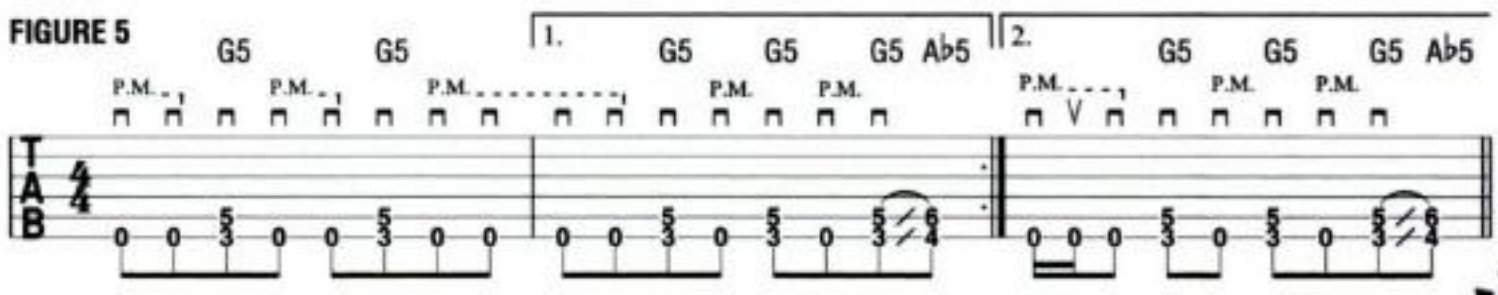


FIGURE 5



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SPEED KING

GROOMING BY KARI BAUCE

TWENTY-FIVE YEARS AGO, Yngwie Malmsteen single-handedly launched the neoclassic shred revolution by playing his guitar like no one had before. In this retrospective interview, the emperor of over-the-top ax work talks about technique, tone and the new album that will be his magnum opus to end all tour de forces.

BY CHRIS GILL • PHOTOGRAPHS BY DALE MAY



THE MODERN shred era officially began 25 years ago when a 19-year-old kid from Sweden named Yngwie J. Malmsteen landed on American soil. From the moment Yngwie played his first gig with the band Steeler, he immediately shattered notions of what an electric guitar could do. No one had previously heard anything as fast as the lightning speed of Yngwie's revolutionary sweep-picking style, but even more impressive were his melodic, classical-inspired diminished, harmonic minor and Phrygian scale lines that proved that you could rock beyond the pentatonic box.

In a short period between 1983 and 1984, Malmsteen recorded a studio album with Steeler and studio and live albums with Alcatrazz, a band fronted by ex-Rainbow and Michael Schenker Group vocalist Graham Bonnet. But it was Malmsteen's 1984 debut solo effort, *Yngwie J. Malmsteen's Rising Force*, that established the template for the hundreds of shred-guitar-dominated albums that followed in its path. Dominated by predominantly instrumental neoclassical tracks, *Rising Force* showcased Malmsteen's impeccable talents with no holds barred.

Suddenly wanna-be shredders flocked to GIT to study music theory. By the late Eighties, instrumental shred guitar had become a major phenomenon thanks not only to Yngwie but also Paul Gilbert, Greg Howe, Chris Impellitteri, Tony MacAlpine, Vinnie Moore and many other guitar-

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ists. Meanwhile Malmsteen turned down a prestigious offer to become the guitarist in David Lee Roth's first post–Van Halen band (leaving the spot open for Steve Vai) and concentrated on his solo career.

"A lot of people think that I'm just a guitar player, but I'm also a songwriter," Malmsteen says. "I spend *way* more time writing music and lyrics than I do playing guitar. That's why I've never wanted to join anyone else's band. I have a very clear vision of the music that I want to play."

Malmsteen has pursued his vision with vigor and unabashed dedication since that day. Not content to rest on his laurels, he has surrounded himself with his strongest lineup ever: singer Tim "Ripper" Owens (formerly with Judas Priest and Iced Earth), bassist Bjorn Englen, drummer Patrik Johnasson and keyboardist Michael Troy. "It's going to come down like a fucking atom bomb!" Malmsteen says. "We've already recorded 39 songs. I went full out. I've got strings from Istanbul, and the drums are the heaviest I've fucking heard. Ripper conveys the lyrics I write like no one else. I'll write something like 'divide and conquer' and when Ripper sings it, it really comes out that way. It's like Sparta!" he remarks, referring no doubt to the ancient Greek city and not the El Paso alt-rock act.

Now that Malmsteen recently gained the rights to all of his back catalog with the exception of the first five studio albums he recorded for PolyGram, he's setting his sights on conquering the world. Remastered CDs from his back catalog will now be available from Rising Force Records as well as online. Thanks to the internet, Malmsteen has maintained a large, devoted following worldwide, and he'll be touring extensively to promote his latest effort and introduce his new band.

After a quarter decade, Yngwie continues to raise the bar for shred guitar whether he's performing his own compositions with a 90-piece orchestra or kicking out the jams with his band. During a recent visit to *Guitar World*'s New York City headquarters, Yngwie gave us insight into the technique and tones behind the fookin' fury as well as how he became one of the most influential guitar heroes of the 20th century.

"People don't appreciate the U.S., but it truly is the land of opportunity."

GUITAR WORLD Congratulations on having a successful career for 25 years.

YNGWIE MALMSTEEN Thanks. It's hard to believe it's been that long already. I can still remember when I arrived in the U.S. on February 8, 1983, with just one guitar, one extra pair of pants and me, myself and I like it was yesterday. It was pretty ballsy, but I had to do it. People don't appreciate the U.S., but it truly is the land of opportunity. I'm living proof of it. I put in four years of extreme work before I came here. I played and recorded and did everything possible, but things didn't start happening until I was in the States. I was only here a week before I became the talk of the town. When I hear people bitching about this great country, I say, "Don't knock it, man. This is the greatest place on the planet. If you have dream and want to go for it, no one is stopping you."

My first gig was on March 11 with Steeler. We opened up for Glenn Hughes and Pat Thrall at the Country Club in Reseda. Thirty people turned up. Next weekend we played the Troubadour, and when I looked out the window from the dressing room before the show, I saw this long snake of people going down the street waiting to get in. I was in shock. I asked someone at the club who was playing tonight and he looked at me and said, "You are." From then on, all of the shows were mayhem.

In Sweden there was nothing and nobody giving you the opportunities that you have here. I was in the Army before I left Sweden, and I quit before I was supposed to. Sweden is a socialist/communist society, and it's horrible. If you want to do something, everybody tells you that you can't. When I came here, I was basically hoping to make enough money to buy some food without having to park cars or flip burgers. I never dreamed I would do as well as I did and as quickly as I did.

GW How did you get the gig with Steeler?

MALMSTEEN One day I saw this magazine article by [*Shrapnel Records owner*] Mike Varney that asked guitar players to send their tapes in. I had nothing to lose, so I sent one in. Instead of writing a letter, I taped myself talking: "Hello, I'm Yngwie Malmsteen. I'm 18 years old. This song is called 'Black Star.' I use DiMarzio pickups and my Stratocaster has a scalloped neck." There were only three spots in the magazine each month, and I never thought I'd make it in because probably a gazillion players sent in tapes.

About two weeks after I sent in the tape I started getting phone calls from all these different bands. Marty Friedman sent me a letter and he wanted me to join his band. I also got an offer to do a solo album with Billy Sheehan and [*Y&T drummer*] Leonard Hayes. That probably would have been really sick. I got a call from someone in Kiss, and I couldn't understand anything they were saying because at that time I only understood what you'd call the Queen's English. This guy was going, "Your playing is really *hot!*" and I didn't know what he was talking about! The guy asked me if I was six feet tall, and I didn't know. I just knew the metric system. I'm six-foot-four, which is one meter and 93 centimeters.

Eventually Mike called me himself. Apparently he gave my number to all of these people. Then I got a call from [*Steeler singer and guitarist*] Ron Keel. I decided to give his band a try. I think it was the right thing to do at the time, because it was a live band and I fit right in, although I think that I freaked them out. They thought that I was in league with the devil. I was very deep then. I was heavy duty into the occult. I'm not talking about plastic skulls onstage but some serious Wicca shit. They freaked out! They called Mike Varney and told him I was doing these fucking rites. They thought I was going to put a curse on them.

For some reason, Steeler worked. They perfectly fit the format of what was going on in Hollywood back then, but then they had me, completely from outer space, doing this Paganini shit. It was so cool. It wasn't the Van Halen or Jimmy Page thing, which is what everyone else was doing. There's not a very big classical influence on the West Coast at all, so no one had heard anything like it before. The guys in Steeler were a bunch of Valley dudes, but pretty soon they were going [*in Valley dude voice*], "Fuckin' Paganini *rocks*, dude!" I was happy to introduce them to something new.

GW The closest thing Hollywood had to you before was Eddie Van Halen and Randy Rhoads, but they still had more of a blues-rock feel than the straight up classical sound you introduced.

MALMSTEEN On the first two Van Halen albums, Eddie hits you in the face like a knuckle sandwich. It was so bad-ass! He was so fuckin' good. His guitar playing is very bluesy, but his signature was those tapped triplet arpeggios. It doesn't matter if it was classical or not. The whole thing was amazing. Randy Rhoads took that further. He played some great stuff and was very melodic.

GW A lot of what they did was an extension of what Ritchie Blackmore started.

MALMSTEEN When I turned eight, my sister gave me a copy of Deep Purple's *Fireball* for my birthday. When I heard that, my path was clear. But he did not influence the classical side of my playing. I picked up the pedal notes and harmonic minor arpeggios from the violin. What I loved about Blackmore's playing were his syncopated pentatonic lines. I bought [*Deep Purple's*] *Made in Japan* when it first came out and a year later I knew all of those solos inside out. I would play them all day long.

I don't want to minimize the impact Ritchie Blackmore had on me. He and Hendrix are why I play through Marshall stacks and do what I do. But the reason why my style became what it is is partly due to the influence of my older sister Lulu, who would bring home albums by Zappa, early Genesis and Emerson Lake & Palmer. I wanted to take the harmonies and the inverted and diminished chords I heard on *Selling England by the Pound* and *Tarkus* and play that through a Marshall stack.

But the biggest change happened when I saw this classical violinist on television playing Paganini's "Four Caprices." From that moment on my goal was to apply that to the guitar. That was way beyond any of the classical-inspired lines Blackmore played, like his "Highway Star" solo. It has its moments, but it's not the same thing.

Take a video tour of YNGWIE's home studio on Guitarworld.com!

GW The scales that you play weren't heard much in rock until you came along.

MALMSTEEN Pretty much. My scales and harmonics are very baroque and also inspired by classical music's Romantic era. I can't get away from that.

GW How did you develop such an advanced play-

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ing technique on your own?

MALMSTEEN One of my main goals when I started playing was to make sure that every note sounded clean. That's one of the reasons why people think I play fast. Other guitarists might play more notes per second, but every one of my notes comes out clean. I don't know how my technique got where it did because I never took the time to analyze it. I just listened to what I was playing, and if it sounded good, that was the right way to play.

If your right hand and left hand aren't working together in time, stop there and play slower until they do. Plus, sometimes it doesn't always sound good when you pick every note, especially if you have a lot of distortion. You might be better off playing legato and using a lot of pull-offs instead. I play the way I do because that's how I like to hear it. In my head I had a sound like a violin; that's what I was going for. You just have to put in the time and practice until you've mastered it. There really aren't any shortcuts.

GW Most players today think that you need an ultra-high gain, super-compressed sound to play the way you do, yet you're using a very organic-sounding vintage amp and an overdrive pedal. As a result, your sound has more dynamics. You managed to take what many players would view as a limitation and really made it work to your advantage.

MALMSTEEN I think I did. I didn't plan on having the equipment setup that I use; it just happened. As a result, I did a lot of adapting. When you play with an old Marshall turned all the way up, you have to be very fast with the volume control to keep the guitar from feeding back.

> "I was heavy duty into the occult—I'm not talking about plastic skulls onstage but some serious Wicca shit."

GW Why did you choose 50-watt Marshalls instead of 100-watt heads? The 100-watt heads would have more headroom for a clean sound.

MALMSTEEN When Marshall started making amps with master volume controls in 1975, all the old four-input Marshalls without master volume controls became boat anchors in Sweden. All of a sudden they weren't something guitarists wanted to have. I said they *were* the thing to have, not because they sounded better but because I could buy one for 35 dollars. I bought as many as I could afford, and suddenly I looked cooler than the rest of the guys because I had more Marshalls. They look badass. The 50-watt Mk II was the most abundant model, although I got a few Super Lead 100s as well. The 50-watt head sounds warmer at full volume. The tone is amazing.

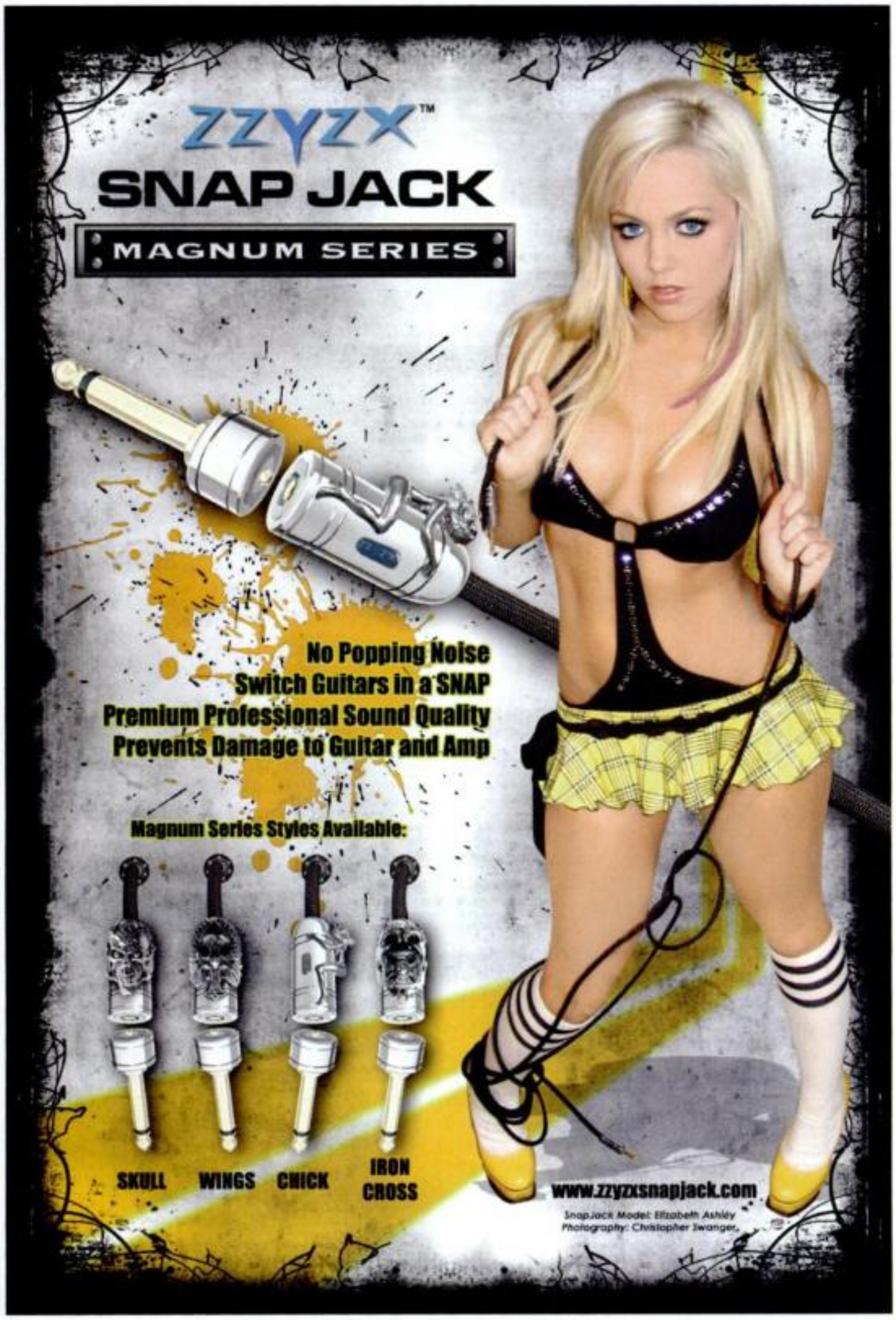
GW Why have you stayed with those amps? Haven't you been tempted to play through modern high-gain amps?

MALMSTEEN If it ain't broke, don't fix it. I never went for those locking nuts either. I figured if Ritchie Blackmore and Jimi Hendrix could keep a Strat's tremolo in tune, so could I. Of course, later I found out that they didn't always stay in tune, but by that time I figured out how to make it work. The headstock is the loudest part of the guitar. A locking nut stops the vibrations before they reach the headstock.

GW You also have remained faithful to the Stratocaster.

MALMSTEEN The Strat is an amazing design. It's 54 years old but it still looks cool. When I first came to the States, every fucking guitar company was knocking on my door, even Gibson. They said that they would make me anything I wanted, but I told them that I would rather pay for a Strat than play anything else. I'm very honored to be the first guitarist who ever had a signature Strat model. I love Fender to tears. They've been so nice to me. I couldn't imagine having a greater guitar. Everything on the Strat is there for a reason. The volume knob is perfectly placed, the angled input jack is genius, and the tremolo is the most amazing invention ever. It's also the best-damn-looking guitar.

GW How did you come up with the concept for the scalloped fretboard? Were you inspired by the scalloped-neck guitars that John McLaughlin and Ritchie Blackmore used?



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MALMSTEEN All I knew about Blackmore's guitar was what I saw in a few small photos on Deep Purple album covers. I just knew that he played a Strat. That was it. If I knew that he used scalloped necks, I would have done that in a heartbeat.

When I was a kid, I went to art school and built big airplane models. I did a lot of experimenting with my guitars, like installing new pickups or frets and putting in a tremolo system, so I was never afraid to cut up the wood on my guitar. My wood shop teacher let me use the shop 24/7. I didn't get along well with other kids in school, but because I got good grades they let me do an apprenticeship my last year. I took a job in a very traditional luthier's shop. It was not the kind of place where they installed humbucking pickups but rather where you'd take an acoustic guitar to have binding installed.

One day this guy came in with the teardrop-shaped 16th century lute. It didn't have metal frets, but the fingerboard was scalloped so the tips of each scallop were the frets. I really liked the way it felt, so I scalloped the necks on my guitars. A few years later I found out that Blackmore did that. It was so fuckin' bizarre.

GW What is the advantage of a scalloped neck?

MALMSTEEN It gives you much more control over the notes. Some people think that it helps me play fast but if anything it actually makes it harder to play fast, especially because I like a high action. It's a learning process and takes a while to get used to.

GW Do you generate vibrato by pressing down?

MALMSTEEN No. I still do vibrato the regular side-to-side way.

GW You've also heavily modified the Strat's pickup configuration and controls.

MALMSTEEN I only use the neck and bridge pickups, and all of the tone controls are disconnected. The curse with single-coil pickups is the humming. Larry DiMarzio and I came up with the concept for the stacked humbucker, and I'll never forget when I first heard it. It was dead quiet but it had that distinct single-coil tone.

GW Why do you mainly use the neck pickup when you solo?

MALMSTEEN I think it sounds more vocal. I use the bridge pickup when I play chords. It's funny because a lot of people call the neck pickup the "rhythm" pickup, but for me it's the opposite. I switch back and forth like crazy all the time.

GW It's almost like you're going for a pure acoustic tone.

MALMSTEEN You're right, because it's much more organic. My pickups are not high output at all, so the signal is clean. The DOD-250 [*Overdrive Preamp*] pedal, which is now the YJM308, is not a distortion but a signal booster that makes the front end and back end of the Marshall much bigger. The end of the chain is the Celestion GT12-75 speakers in a 300-watt cabinet, so the speaker cone does not distort either. The bass has a lot of punch. It's almost impossible to capture that when you're recording.

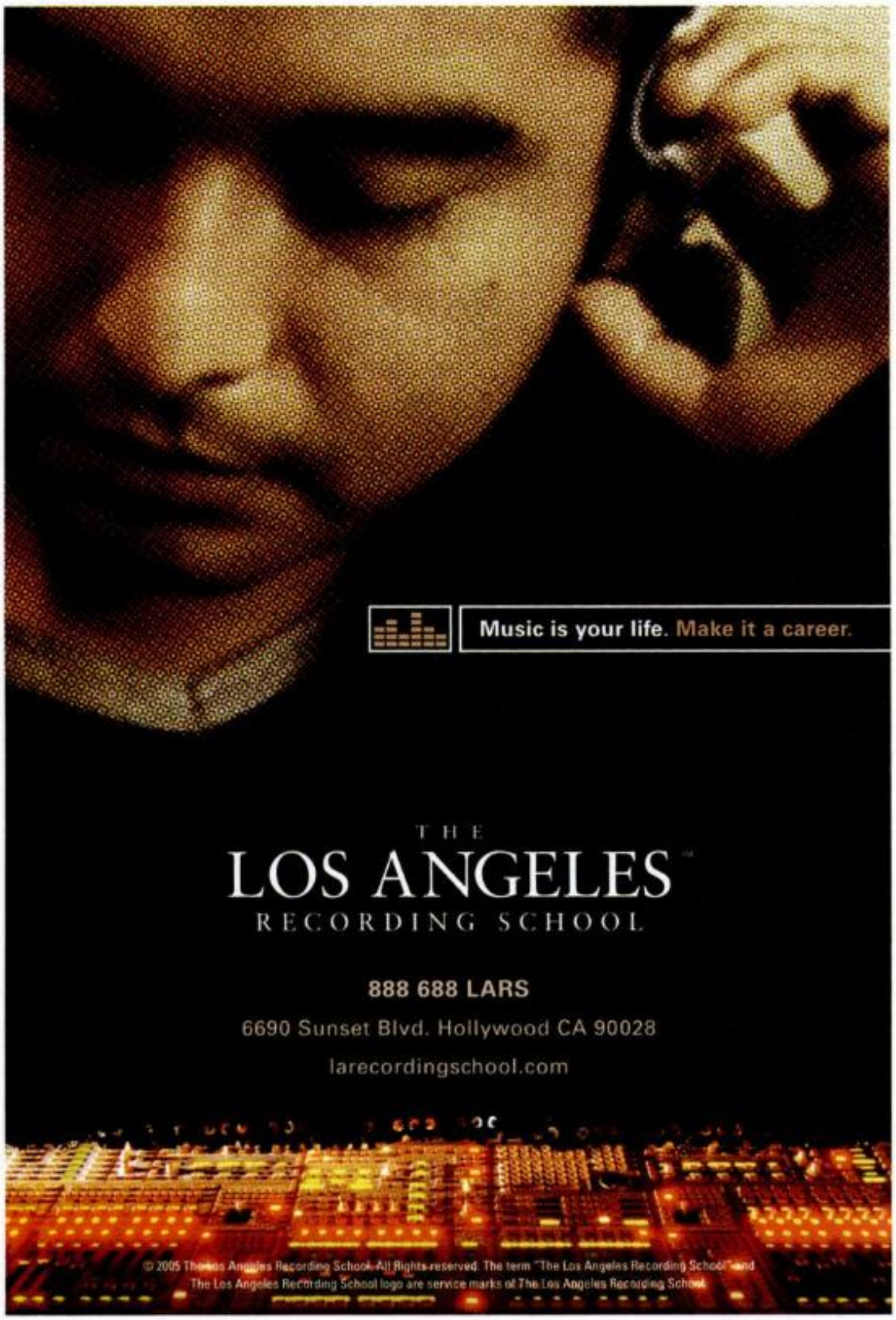
In my house is a former maid's room that I call the "Room of Doom"—I have all my speaker cabinets in there. It's loud as fuck in there, but I can get perfect control. I use AKG 414 mics, and the mic inputs and outputs are hard-wired through the walls so I can run the signal to the control room where my heads are. Then the signal goes through a Focusrite mic preamp and a Summit Audio compressor.

GW You also use a noise suppressor.

MALMSTEEN When you use as much gain as I do with a single-coil pickup, noise can be a nightmare. The stacked coils help out a lot, but the noise suppressor keeps things dead quiet. I used to have a Bradshaw rack, but the thing fuckin' died in the middle of a tour. My tech went out and bought some Boss NS-2 pedals, and I thought they sounded really good. The NS-2 doesn't choke the sound at all.

GW How do you feel about the changes in the music industry and even guitar playing over the past 25 years?

MALMSTEEN The business has changed dramatically from what it was even just a few years ago. Music isn't even distributed the same way any more. Even CDs are becoming a thing of the past. The internet has made it easier to get my music out to anyone who wants it, but at the same time I feel like we're losing the mystique. When I was a kid, all I ever knew about Ritchie Blackmore was what I saw on a few small album cover photos. Now you can find out anything about an artist that you want to know, whether it's his shoe size or what he had for dinner last night. I learned a lot from other people and was inspired by what they did, but I didn't copy anyone. I put many different blocks together to become what I am. I don't know if that would have happened if everything was handed to me on a plate.



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KING'S *Diamons*

In this album overview, YNGWIE reveals the untold stories behind his crowning achievements.

BY JOE LALAINA † PHOTOGRAPH BY DALE MAY

Steeler [1983]



"I EMIGRATED TO the U.S. on February 3, 1983, when I was 19 years old. I joined Steeler right away and recorded the album the following month. I'd been playing in bands in Sweden since the age of 11, but *Steeler* was my first album. I had no idea it would be released on a record label called Shrapnel. All I knew was I'd be playing in a band called Steeler.

"The album was recorded outside of San Francisco in Cotati, California, on a farm that has a recording studio called Prairie Sun Studios. Except for the guitar parts, the other instruments were recorded before I joined the band. I was anxious to record my parts, but [*Shrapnel Records owner*] Mike Varney told me I had to wait until he got my work papers before I could do so. My papers arrived a few weeks later, and I had to record all the guitar parts in one day! I remember Varney saying, 'We just got your work permit. Go in there and play.' It wasn't really much of a toil, because I was used to working at such a hectic pace anyway. I used my 1971 'Duck' Stratocaster on the album, which I played on all my albums until the early Nineties.

"Steeler was a good start for my career. They didn't play any-

GROOMING BY KARI BAUCE

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thing dangerous—everything was formulaic—but I played all this crazy stuff on top of it, and that turned out to be an interesting combination. But by the time *Steeler* came out, I was already out of the band."

ALCATRAZZ
No Parole from Rock 'n' Roll [1983]



"I JOINED ALCATRAZZ a month after I recorded *Steeler*. The big difference between Steeler and Alcatrazz is that in Alcatrazz I wrote the songs. When I went to the Alcatrazz audition, they had no songs and no direction. They also had a questionable drummer. They offered me the gig on the spot, but that same day I got another offer from [*UFO vocalist*] Phil Mogg, who wanted to get UFO going again after Michael Schenker had left to form his own band. I told Mogg I'd get back to him. I felt it would be too much of a gamble to work with him; at least Alcatrazz had a lineup and a manager.

"I told the guys in Alcatrazz I'd join if they'd get a new drummer, and they obliged. But the main thing that made me go with them was the fact that they had no songs. I wanted to write them, so that's what I did.

"Alcatrazz got to play right away, and by January 1984 we were headlining in Japan. Everything all happened at once for me—I didn't know *what* was going on! I remember walking out of my hotel room in Tokyo and there'd be a throng of people waiting for me in the lobby. It was like Beatlemania! After I got back from Japan with Alcatrazz, we toured in the States with Ted Nugent, which gave us some great exposure."

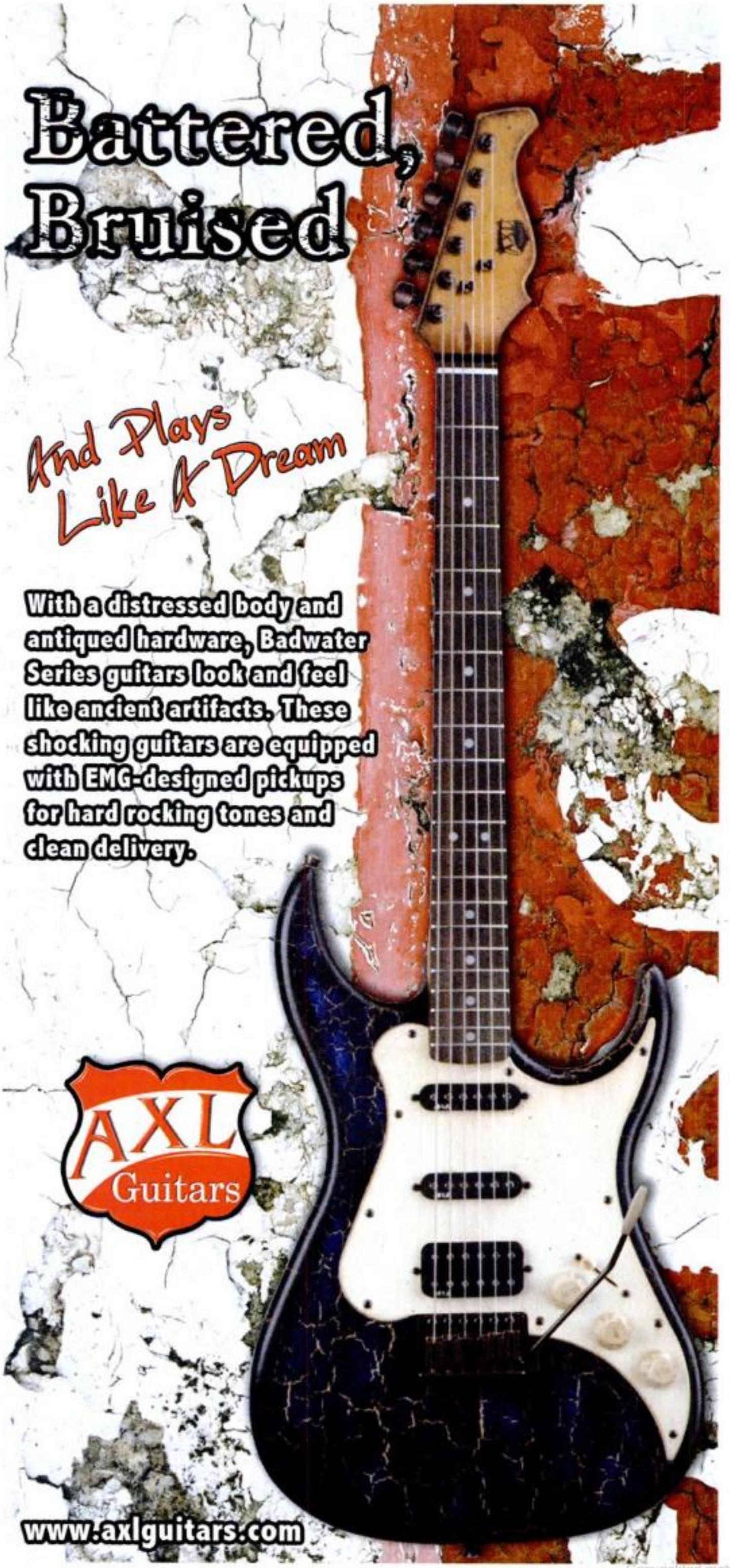
YNGWIE J. MALMSTEEN'S
Rising Force [1984]



"THE CONCEPT BEHIND Alcatrazz was that [*vocalist*] Graham Bonnet would be the star, and the band was built around him. But without intending to, I became the most popular member, which created some friction among the other guys.

"When Alcatrazz played in Japan in early '84, the record label offered me the opportunity to do a solo album while continuing to play in the band. I wanted the whole album to have vocals, but the record company didn't want that. Initially, the album was released solely in Japan. Months later, Polygram released it in the U.S. It spent nearly a year on the *Billboard* chart and was nominated for a Grammy for Best Rock Instrumental performance [*in 1985*].

"I began recording *Rising Force* with [*keyboardist*] Jens Johansson while I was on tour with Alcatrazz. When we had a few days off, I'd fly out to L.A. and record a couple of solos at the Record Plant and then be back in time



for the next gig. A few of the songs were on the demo I sent Varney, like 'Black Star' and 'Now Your Ships Are Burned.' I don't think *Rising Force* is my best album, but there are some cool tracks on it. I'll probably play 'Far Beyond the Sun' and 'Black Star' until the day I die."

Marching Out [1985]



"UPON COMPLETING *Rising Force* I went straight into the studio to do *Marching Out*, with the intention that it would be my first U.S. solo album. But *Rising Force* had already beat it to the punch because it was rush-released.

"*Marching Out* is a pretty straightforward heavy metal album, but with insanely over-the-top guitar playing. Most of the songs were written specifically for it, except for 'Soldier without Faith' and 'Anguish and Fear,' which I wrote in Sweden when I was a kid.

"A lot of the songs came together when I was living in a suburban home in L.A.'s San Fernando Valley with [*drummer*] Anders Johansson and his brother Jens. We set up Marshall stacks and a drum set and played in the middle of the night! As you can imagine, the neighbors weren't happy."

Trilogy [1986]



"THIS ALBUM IS special to me because I focused specifically on writing good songs and less on crazy guitar solos. 'You Don't Remember, I'll Never Forget,' 'The Fury' and 'Magic Mirror' are songs I'm still quite proud of. I still play 'You Don't Remember' every night onstage; it's the only tune I ever wrote on keyboards. 'Trilogy Suite Op:5' is a pretty out-of-control instrumental. The main riff is a fast Phrygian run that I've played for years. A lot of the other trademarks of my style are in that track, things like diminished, chromatic, harmonic minor and Aeolian pentatonic runs.

"Marcel Jacob played bass on *Marching Out*, but I played all the bass parts on *Trilogy* and pretty much every album since. Playing bass myself, I found out, is usually best because it's easier to do it myself than teach my bass parts to another musician—I don't have the patience for that. By doing it myself, I bring the guitar, bass and drums together in a more compact way. Plus, I enjoy playing bass."

Eclipse [1990]



"AFTER COMING OFF a very long tour for *Odyssey* [*1988*], I released *Trial by Fire: Live in Leningrad* [*1989*], an album recorded in an 18,000-seat arena long before other rock bands played in the Soviet Union. I played nine nights in Leningrad and 11 in Moscow.

"Then I moved to Miami and made *Eclipse*, an album which I really like. I recorded it with a fresh group of all-Swedish musicians, assembling it from songs that were lying around. Like *Trilogy*, it's a song-oriented endeavor. There are some interesting songs on *Eclipse*, like 'Faultline,' which is about living near the San Andreas Fault and the earthquakes people encounter, and 'Bedroom Eyes,' which has a cool bluesy guitar solo. I remember saying to Fletcher, 'We need to cut a solo for 'Bedroom Eyes,' but he told me we already had one. I said, 'What do you mean?' Unbeknownst to me, he taped me playing when I was jamming and it's the guitar solo which appears on the song. Overall, *Eclipse* is fresh sounding because I was living in a new place and had a new band. It felt so good to be out of L.A. and away from earthquakes."

The Seventh Sign [1994]



"*THE SEVENTH SIGN* was put together quite differently than my previous records. We recorded a lot of the rhythm parts while playing to a click track rather than a drummer, and 'Pyramid of Cheops' was the first song I ever recorded in which I down-tuned. Although I used a Bob

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Bradshaw rack for *Odyssey*, *Eclipse*, and its follow-up, *Fire & Ice* [*1992*], I stopped using it on this album because I realized it's better for onstage use—I'm more of a straight-into-the-amp guy so in the studio I just don't need it. I just like to color my tone with a couple of Boss pedals."

Inspiration [1996]



"IN THE MIDST OF an extensive tour for *Magnum Opus* [*1995*], I decided to have a state-of-the-art recording studio built in my Miami home. When I got off tour in January 1996, it was there waiting for me. I called some of my musician friends and invited them to come down and record. I named the album *Inspiration* because I covered songs that inspired me as a kid. 'Pictures of Home,' 'Mistreated,' 'Demon's Eye' and 'Child in Time' have always been some of my favorite Deep Purple songs. Ritchie Blackmore was my biggest inspiration as a kid, so that's why there are more of his songs on the album than anybody else's. *Inspiration* was recorded on a two-inch-tape Studer, which at the time was the Rolex of analog mastering machines. Now it's obsolete."

Alchemy [1999]



"AFTER MAKING THE formulaic-sounding *Facing the Animal* [*1997*] with [*deceased*] drummer Cozy Powell—bless his soul!—I decided I was going to throw caution to the wind and not take the easy way out. With *Alchemy*, I pulled out all the stops. It features some of my sickest instrumental work! Unfortunately, I'm not entirely pleased with the sound of the record.

"Everything about my style is packed onto this album. It kicks off with an insane instrumental, 'Blitzkrieg,' and doesn't let up. 'Blue' is one of my all-time favorite instrumentals; it proves that you don't have to play pentatonic scales to sound bluesy. There are some cool minor scales and nice wah-wah work on it. Overall, *Alchemy* is far more extreme than any of my previous records as far as technical craziness. The album is as over-the-top—and all the way out, and then some—as you can get."

Concerto Suite Live with the New Japan Philharmonic [2002]

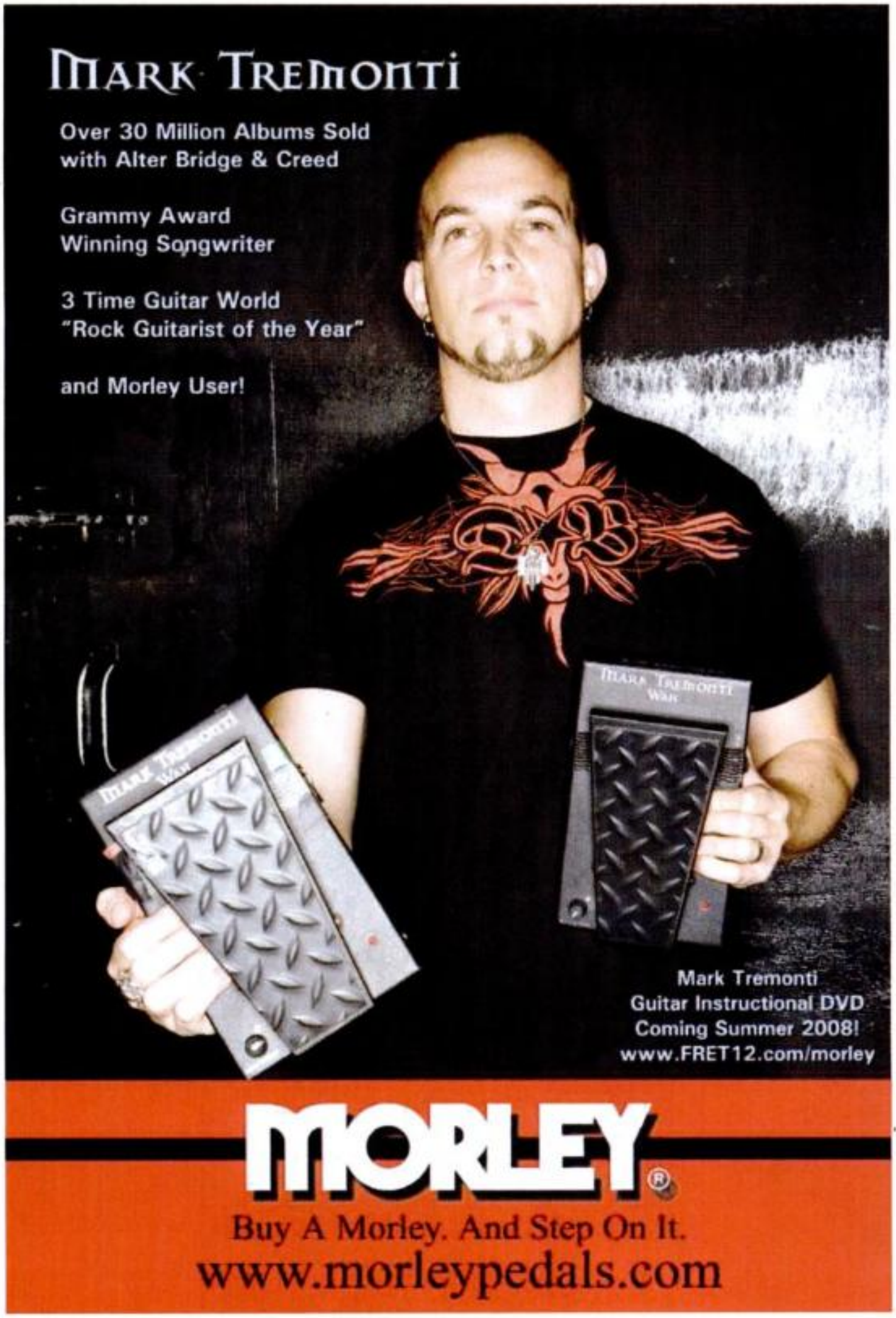


"I'M MORE PROUD of this live version of the album than the studio release [Concerto Suite for Electric Guitar and Orchestra in E Flat Minor Op. 1—*1998*]. Whereas the studio album was written at a leisurely pace, this album was recorded in one go with no rehearsals. After playing some dates for *War to End All Wars* [*2000*] in England, I hopped a flight to Tokyo and had to pull off this performance the following day. Not only that, but prior to my arrival the orchestra had arranged several of my earlier tracks, so I had to play their arrangements on the spot. Then they told me they'd be filming the show. Man, was I stressed, but I went onstage and nailed it! This work may be my crowning achievement."

Unleash the Fury [2005]



"THE TITLE STEMMED from an incident that happened on an overseas flight to Japan with my band in 1987. We were sitting in first class, getting hammered, and doing nasty things like tossing sanitary napkins with Bloody Mary mix around. We were drunken idiots! These days, I'm as sober as a nun. After a few hours of being assholes, we fall asleep. Then [*vocalist*] Joe Lynn Turner and I were awakened by some lady who pours a pitcher of ice water on us. One of my band members with a weird, twisted mind decided to record the fiasco and the whole incident of me screaming at the top of my lungs appeared on the internet in 2002. I screamed at the lady, 'You unleashed the fuckin' fury,' so I decided to title an album after my rant. It's my most notorious album title, thanks to the web."



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G/W

50

FASTEST GUITARISTS of all time

FROM LES PAUL to PAUL GILBERT, JOHNNY WINTER to JOHNNY HILAND, and PACO DE LUCIA to AL DI MEOLA, fleet-fingered guitarists have made their mark in every genre throughout the modern history of the guitar. ***Guitar World*** exceeds the legal limit with this roundup—**in alphabetical order**—of the 50 fastest masters of the fretboard.

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TREY AZAGTHOTH

SIGNATURE SONG

"Summoning Redemption"

Gateways to Annihilation (MORBID ANGEL)



When a guitarist cites Jimi Hendrix, Eddie Van Halen and Mozart as influences, you could probably bet your life savings he's a shredder. But guitarist Trey Azagthoth is not the typical fret burner, preferring the brute force and bludgeoning energy of death metal over the more rarified air of instrumental rock.



Azagthoth's rough and raw solos sound completely spontaneous, eschewing the technical precision of a prewritten solo for sheer emotion that comes directly from the gut.

MICK BARR

SIGNATURE SONG

"Part 1"

Annwn (OCRILIM)



He may look like some geek from a Tolkien fest who has an unhealthy obsession with Gollum, but precious few players can match Mick Barr's intensity and speed, which has reportedly been clocked at up to 24 notes per second. The music that Barr records under the pseudonyms Octis, Ocrilim, Or:12r3 and Orthrelm is challenging, to say the least, for its avant-garde atonal melodies. But although it may sound like noodling to the untrained ear, Barr's bizarre scales and lack of repetition prove that he's working on another level altogether. It's rock, Jim, but not as we know it.



MICHAEL ANGELO BATIO

SIGNATURE SONG

"Full Force"

Lucid Intervals and Moments of Clarity



Michael Angelo Batio encompasses everything a shred guitar hero should be. Renaissance-inspired name? Check. Insanely fast, over-the-top (literally) ambidextrous technique? Check. Wacky, unconventional dual- and quad-neck instruments? Check and check. Casual music fans may consider Batio little more than an oddity or cult figure (allmusic.com didn't even bother writing a bio for him or rating any of his seven albums), but real guitar fans know and appreciate him as the shred god he truly is. As generous as he is gifted, Batio has revealed the secrets of his incredible technique to players like Tom Morello and Mark Tremonti as well as to readers of his *Guitar World* columns. Even with his help, we still can't figure out how he plays so friggin' fast.

JASON BECKER

SIGNATURE SONG

"Seranna"

Perspective



A titan of neoclassical shredding, Jason Becker's astounding arpeggios made him a youthful champion of the Shrapnel Records stable in the late Eighties. He went on to play with David Lee Roth but was stricken with Amyotrophic Lateral Sclerosis (ALS, or Lou Gehrig's Disease) while working on Roth's 1991 album, *A Little Ain't Enough*. The condition has left him almost completely paralyzed and unable to speak, but he continues to compose music via a computer program that can track the movements



of his eyes and head. His courage, determination and continued creativity in the face of extreme difficulty are every bit as inspiring as the dazzling virtuosity of his youthful guitar work.

BUCKETHEAD

SIGNATURE SONG

"Nottingham Lace"

Enter the Chicken



He may wear a KFC bucket on his noggin, but that ain't no chicken pickin' emanating from Buckethead's amps. The guitarist known to his parents as Brian Carroll is one of the most eccentric players to ever master the six-string, one whose playing can shift in a 32nd-note triplet from downright weird computer meltdown noises to hauntingly beautiful arpeggios. While he's become known to the general public through his soundtrack work on major films like *Saw II*



and his collaborations with Guns N' Roses and actor Viggo Mortensen, Bucket's three dozen or so solo albums remain the best source for experiencing his mad genius.

DIMEBAG DARRELL

SIGNATURE SONG

"Cowboys from Hell"

Cowboys from Hell (PANTERA)

Dimebag grabbed the baton from players like Eddie Van Halen and Randy Rhoads and proceeded to shove it up the ass of pretentious neoclassical guitarists with his incredibly heavy, unapologetically raw pentatonic shredding. The solos that Dimebag recorded with Pantera and Damageplan are impressive, but his true talents exploded on the concert stage, where he could let loose with wild abandon, inspired by hell-raising crowds and shirt-raising hotties. While most thrash bands did away with solos during the Nineties, Dimebag kept the shred flag flying like the stars and bars over the South Carolina State House.



PACO DE LUCIA

SIGNATURE SONG

"Rio Ancho"

Almoraima

Born into a family of Spanish flamenco performers, Paco de Lucia came to the international guitar arena with a background rich in colorful history, artistic passion and centuries of mesmerizing guitar technique. A traditional



flamenco performer from the mid Sixties to the late Seventies, he crossed over to fusion, jazz and world music audiences via virtuoso collaborations with Al Di Meola, John McLaughlin and Larry Coryell. What De Lucia brought to the party was the rhythmic fire of flamenco, a stunning five-finger picking style and a dizzying repertoire of rasgueados, picados and other flamenco techniques. His forays into jazz, classical and other genres have also enriched his expressiveness within the flamenco idiom. In any genre, Paco de Lucia can make those nylon strings burn like molten lava.

FRANK WHITE (AZAGTHOTH); RAHAV SEGEV/RETNA LTD. (BARR); NEIL ZLOZOWER (BECKER); FRANK WHITE (BUCKETHEAD)

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Jazz

ALLAN HOLDSWORTH

SIGNATURE SONG

"Fred"

Believe It (TONY WILLIAMS LIFETIME)



Allan Holdsworth developed a cult following of jazz fusion and progressive rock fans for his work with Tony Williams Lifetime and Bill Bruford's side project U.K., but his name became a household word in the guitar community in the early Eighties when Eddie Van Halen cited him as one of his main influences. Holdsworth's flowing legato lines are inspired by the sound of the saxophone and violin, and in his quest for the perfect tone he's experimented frequently with guitar synthesis systems like the SynthAxe. The blinding speed of Holdsworth's left hand is truly mind boggling, but even more impressive is his ability to perfectly improvise over incredibly complex and unorthodox chord changes.

AL DI MEOLA

SIGNATURE SONG

"Race with the Devil on Spanish Highway"

Elegant Gypsy

A blizzard of dotted 32nd notes in the shape of an Italian-American guy from New Jersey, Al Di Meola was one of the premier guitar architects of the jazz rock fusion genre that started in the Seventies. He's responsible for bringing the rich guitar heritage of Spain and Latin America into the fusion arena. His lightning-fast left hand is complemented by distinctive right-hand palm-muting techniques that some Seventies wags were fond of describing as "that rubber-band sound." Di Meola's work with Chick Corea's Return to Forever, his solo efforts and collaborations with fellow guitar legends John McLaughlin and Paco de Lucia have considerably raised the standard of excellence for both acoustic and electric guitar performance.



FRANK GAMBALE

SIGNATURE SONG

"6.8 Shaker"

Passages

In the Eighties Gambale proved that sweep picking wasn't just for neoclassical rockers, using the technique to great effect on his progressive jazz fusion solo recordings and performances with jazz violinist Jean-Luc Ponty and keyboardist Chick Corea. A graduate of GIT, Gambale returned there to teach for four years, sharing the secrets of his speed-picking technique with students. His unique approach to sweep picking along with his aggressive tone has helped him gain an audience beyond jazz fusion fans. Gambale remains an innovator, having recently developed an alternate tuning he calls "Gambale tuning," which he says gives him greater liberty to voice any chord, including close-voiced chords.





MARTY FRIEDMAN

SIGNATURE SONG

"Hangar 18"

Rust in Peace (MEGADETH)



Marty Friedman played dueling neoclassical leads with Jason Becker (**see page 79**) in Cacophony before going on to make thrash metal history as the lead guitarist for Megadeth on their classic albums *Rust in Peace, Countdown to Extinction, Youthanasia* and *Risk*. His shredded arpeggios, hyperactive sweep picking and winning way with exotic scales have stood him in good stead, both in his Megadeth work and his current incarnation as an American expatriate who is definitely big in Japan.

SYNYSTER GATES

SIGNATURE SONG

"Eternal Rest"

Waking the Fallen (AVENGED SEVENFOLD)



It's easy for critics to dismiss Avenged Sevenfold because they look like a bunch of emo-punk kids who raided Axl Rose's wardrobe, but no other band has done as much to introduce Generation Y to the shock and awe of a brilliant guitar solo. Justin Timberlake may be bringing sexy back, but Synyster Gates brought almighty shred to the forefront with his numerous extended no-holds-barred solos on A7X's albums. A GIT graduate, Gates is a surprisingly versatile guitarist influenced by players ranging from Django to Dimebag.



DANNY GATTON

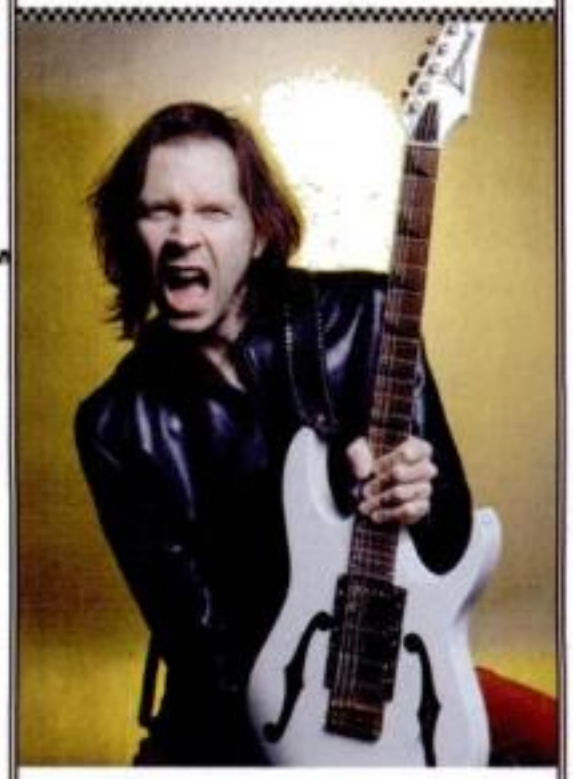
SIGNATURE SONG

"Elmira Street Boogie"

88 Elmira Street



It was always a treat to watch the late Danny Gatton's stubby fingers dance like fire on the maple fretboard of his battered Telecaster. The "Telemaster" fused country, blues, rockabilly and jazz into a blue-collar virtuoso style that the man himself once called "Redneck Jazz." His unique combination-picking technique (plectrum plus fingerstyle) propelled chicken-pickin' riffs, muscular jazz chords, blue notes and open-string banjo runs, all of which he made dance gracefully side by side. Gatton took his own life in 1994, opting out of a world where instrumental prowess is no guarantee of commercial success. His legend and legacy live on.



PAUL GILBERT

SIGNATURE SONG

"Scarified"

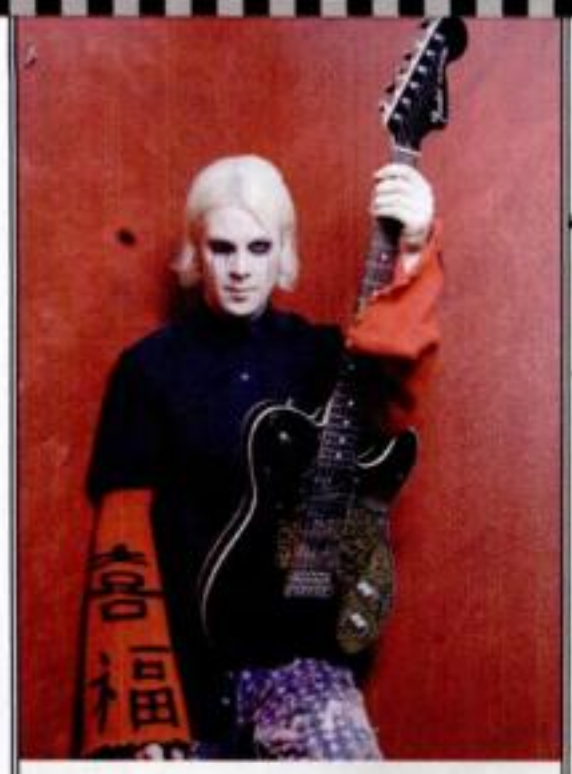
Second Heat (RACER X)



Paul Gilbert has always been a reluctant guitar hero. He's humble, good humored, polite and obliging, but when he straps on that guitar, he becomes the biggest, baddest monster in the entire shred forest. Gilbert's Eighties work with Racer X and Mr. Big paved the way for a varied and compelling solo career. His fleet and flawless fretwork has always been tempered by highly developed harmonic sensibilities born of his abiding love for pop music.

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JOHN5

SIGNATURE SONG

"The Washing Away of Wrong"

The Devil Knows My Name



It takes a sick and twisted mind to be able to play guitar with Marilyn Manson, David Lee Roth *and* country singer k.d. lang. But John5 has exhibited more than enough warped imagination and dazzling dexterity to shine in all these wildly diverse musical settings. Whether it's a barn dance or a ritual virgin sacrifice to the Lord of Darkness, count on Mr. 5 to turn up with all the right licks, and the clothes to match.

THE GREAT KAT

SIGNATURE SONG

"The Flight of the Bumble Bee"

Beethoven on Speed

It's hard to know whether the Great Kat's thrash metal interpretations of classical music compositions are meant to be taken seriously—especially when her albums have titles like *Beethoven on Speed, Bloody Vivaldi* and *Rossini's Rape*—but when this Juilliard-trained virtuoso plays it's certainly no joke. With a heavy leather dominatrix persona so over the top that she makes Yngwie Malmsteen seem like Tony Randall,



the Great Kat would make a fine role model for young ladies who want to shred if she didn't scare the living shit out of them.

RICHIE KOTZEN

SIGNATURE SONG

"You Can't Save Me"

Into the Black



Richie Kotzen made his debut at the tender age of 19, quickly establishing himself as one of the fastest young guns in the whole Shrapnel Records corral. From the start, his style has been admirably fluid, incorporating techniques like tapping and sweeping to create extended legato passages of daunting complexity. Kotzen has lent these skills to both Poison and Mr. Big. In recent years, he's emerged as an all-around classic rock talent, adding a soulful Paul Rodgers/Rod Stewart/Steve Marriott–influenced vocal style to his considerable resources as a guitarist.



ALEXI LAIHO

SIGNATURE SONG

"Needled 24/7"

Hate Crew Deathroll (CHILDREN OF BODOM)



An incredibly prolific guitarist who is the member of several bands—Children of Bodom, Sinergy and Kylähullut—as well as a frequent guest performer with bands like Annihilator, Godsplague and Pain, Alexi Laiho has probably recorded more notes than Bach ever wrote down on paper over his entire lifetime. Laiho has mastered the same sweep, tapping and precision picking techniques and neoclassical scales that placed his Scandinavian predecessors on the map, but unlike his cohorts he's never shown any ambition to record a guitar concerto or metal opera.

Country/ Rockabilly

JOHNNY HILAND

SIGNATURE SONG

"Orange Blossom Special"

Johnny Hiland





Ten years after the untimely death of Danny Gatton, Johnny Hiland emerged with an album released by Steve Vai's Favored Nations label chock full of impressive country/rockabilly/blues/jazz/rock performances that rivaled those of the Telemaster himself. Hiland has since broken into the extremely competitive Nashville studio scene, playing on sessions for high profile A-list artists like Toby Keith, Ricky Skaggs and Randy Travis. Like Gatton, Hiland's playing is as tasteful as it is flashy, displaying an uncanny knack for melody even as he burns up the fretboard at light speed.

CARY AND LARRY PARKS

SIGNATURE SONG

"You Really Got Me"

Welcome to Howdywood (BOY HOWDY)



Even the most diehard country music fan has probably forgotten the band Boy Howdy, which is best known for the hit ballad "She'd Give Everything," but the sibling dual-guitar team of Cary and Larry Parks recorded several impressive dueling-guitar solos that deserved a much bigger audience. The sons of bluegrass fiddler Ray Parks, Cary and Larry grew up in the crossfire of Los Angeles' country rock scene and the more traditional sounds they heard at home. As a result, their unique playing styles blend the chicken-pickin' twang of the Bakersfield sound, the clean cross picking of Kentucky bluegrass and the rowdy attitude of Hollywood rock, best heard on their blazing countrified cover of the Kinks' "You Really Got Me," which comes across like Van Halen and Bill Monroe jamming at a Buck Owens concert.

JIMMY OLANDER

SIGNATURE SONG

"The Ballad of Conley and Billy (The Proof is in the Pickin')"

Diamond Rio



Originally a banjo player, Jimmy Olander quickly shifted his attention to guitar when he realized he'd get more gigs, adapting his advanced five-string banjo playing techniques for the six-string guitar. In addition to mastering rapid flat-picked bluegrass lines and chicken pickin' Tele twang, Olander performs amazing pedal steel imitations using a guitar equipped with Joe Glaser string-bending devices on the G and B strings. Although Diamond Rio's radio-ready tunes rarely give him enough room to truly let rip, when the spotlight shines on him he never fails to impress with his taste and technique.

NEIL ZLOZOWER (JOHN 5); JIMMY HUBBARD (LAIHO); ROBERT KNIGHT/RETNA (HILAND)

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Old School

JIMMY BRYANT

SIGNATURE SONG

"China Boy"

Swingin' on the Strings (JIMMY BRYANT & SPEEDY WEST)



Jazz legend Barney Kessel once called Jimmy Bryant "the fastest and the cleanest guitar player I have known." Listening to Bryant's timeless instrumental duos with pedal-steel guitarist Speedy West, one instantly realizes that Kessel wasn't complimenting Bryant's punctuality and hygiene. Bryant played a wild fusion of country and jazz equally influenced by Django Reinhardt's gypsy jazz and Bob Wills' Texas Playboys western swing, and he became an important figure on the West Coast studio scene, accompanying country artists like Tennessee Ernie Ford and Tex Williams as well as pop artists like Bing Crosby and Spike Jones. Bryant's work with Speedy West recorded in the Fifties showcases his talents at their unrestrained peak.

CLIFF GALLUP

SIGNATURE SONG

"Race with the Devil"

Capitol Collectors Series (GENE VINCENT)



Cliff Gallup recorded only 35 songs as a member of Gene Vincent's Blue Caps before he quit the band to focus on life as a family man, but that was enough to leave an indelible impression on players like Jeff Beck, Eric Clapton and Jimmy Page. With a jazzy style that fused the influence of Chet Atkins and Les Paul, Gallup developed a sophisticated sound that made most blues-influenced rock and rollers sound downright primitive in comparison. Gallup's cascading triplets and chromatic lines still inspire the same awe as when listeners first heard his solos more than 50 years ago.

LARRY COLLINS AND JOE MAPHIS "FLYING FINGERS"

SIGNATURE SONG

"Flying Fingers"

Flying Fingers (JOE MAPHIS)



The modern-day shred guitar duos of Dragonforce, Trivium and Avenged Sevenfold have nothing on the furious pace and precision of the performances by Larry Collins and Joe Maphis in the Fifties. Even more impressive is the fact that Collins was only 10 years old at the time, yet he could keep pace with virtuosos like Maphis and Merle Travis without missing a note. Check out the YouTube videos of "Flying Fingers" and "Wildwood Flower" from vintage broadcasts of the program *Ranch Party* to witness some of the craziest playing you'll ever witness, including Maphis and Collins attacking a single double-neck Mosrite at the same time.

SHAWN LANE

SIGNATURE SONG

"Savitri"

Good People in Times of Evil (HELLBORG, LANE AND SELVAGANESH)



Many guitarists pursue speed for its sheer ability to impress others. For Shawn Lane, it was merely one of numerous avenues of expression that he discovered on a strange and twisted path to musical enlightenment that started when he joined southern rockers Black Oak Arkansas at 14 and culminated in his mastery of Indian music in the years before he passed away at the age of 40. Few, if any, guitarists can play faster than Lane could, and his arpeggio sweeps and precision-picked lines blasted more rapid-fire notes than the average human mind could comprehend, blending into a hypnotic blur that leaves listeners feeling intoxicated and disoriented.

ALBERT LEE

SIGNATURE SONG

"Country Boy"

Heads, Hands and Feet



One of the all-time greatest country guitar pickers comes not from America's sunny deep South but from rainy, gray England. Albert Lee developed his own greased-lightning combination-picking technique (plectrum plus third, fourth and fifth fingers) and a masterful command of country licks, open-string runs, B-bender gymnastics and all things that go twang in the night. He can unleash cascades of crystalline notes that fall on the ear like a gentle country rain and execute tear-jerking string bends that slither and slide like a moonshiner's wagon down an icy stretch of road. Lee has played with everyone from Emmy Lou Harris to Eric Clapton to the Everly Brothers. Now in his Sixties, he shows no sign of slowing down.

ALVIN LEE

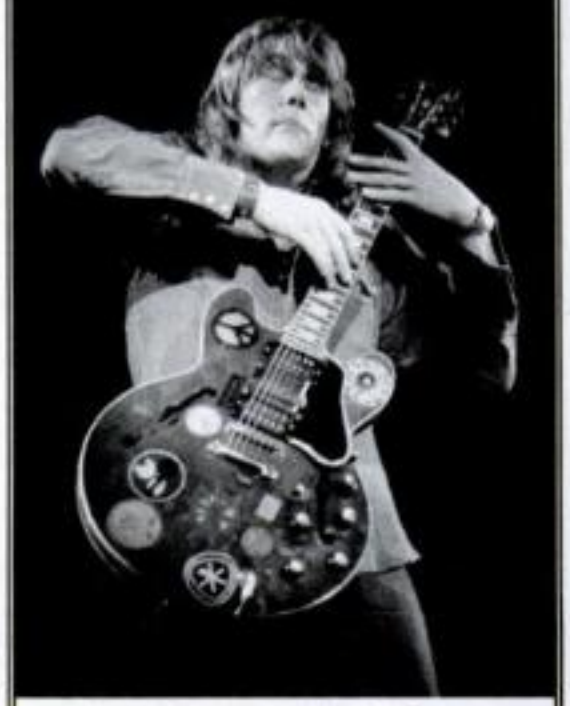
SIGNATURE SONG

"I'm Going Home"

Woodstock



Circa 1969, Alvin Lee was the fastest gun in all of guitardom. He wowed Woodstock with 11 minutes of fretboard frenzy called "I'm Going Home" and was duly rewarded with a large watermelon—presumably an organic hippie tribute to the unmitigated ballsiness of Lee's playing. Lee and his band, Ten Years After, were among the cream



of the mid-Sixties British blues boom—contemporaries and, some would say, co-equals of groups that featured Clapton, Beck and Page. More than just 10 itchy-fast fingers, Lee has always balanced his six-string mastery with a strong singing voice, charismatic center stage presence and solid songwriting skills, making him not just another speed demon but an all-around classic rock contender.

JEFF LOOMIS

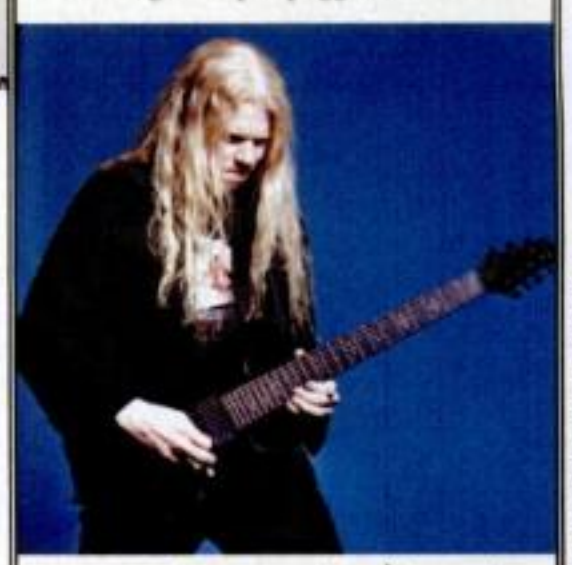
SIGNATURE SONG

"Born"

This Godless Endeavor (NEVERMORE)



Leave it to Dave Mustaine to light a fire under a guitarist's ass. When Jeff Loomis auditioned for Megadeth at the tender young age of 16, Mustaine told him that he'd become a great guitarist one day but he was too inexperienced for Megadeth. Instead of giving up, Loomis persevered, and six years later he formed the band Nevermore with two ex-members of Sanctuary, with whom he had briefly played as well. Loomis' trick bag is deep and diverse, including sweep arpeggios, atonal



tapping, whammy pedal effects and tremolo picking, and his solos are like mini compositions within the songs. He may never find a spot in Megadeth's ever rotating second guitar spot, but he's already established himself as a worthy player.

JORGEN ANGEL/RETNA (LEE); BORUCKI (LOOMIS)

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YNGWIE MALMSTEEN

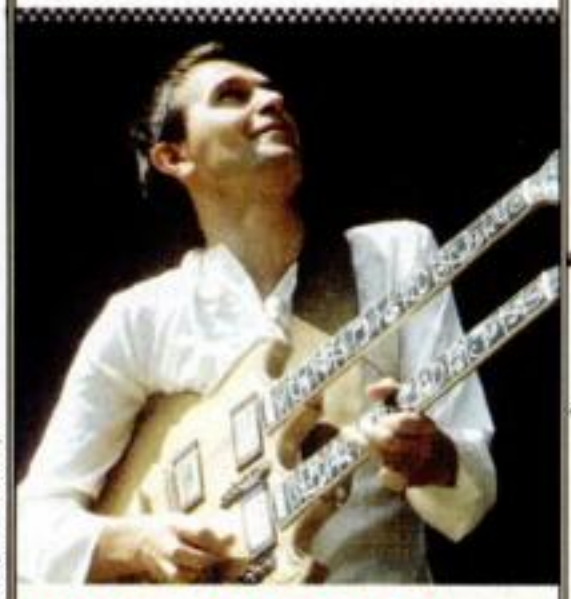
SIGNATURE SONG

"Far Beyond the Sun"

Rising Force



When Yngwie Malmsteen released his debut solo album, *Rising Force*, in 1984, he unleashed the fookin' fury of guitarists, who were already having enough trouble keeping up with Eddie Van Halen. Malmsteen's all-encompassing mastery of speed techniques like sweep-picked arpeggios, tremolo picking, legato, string skipping, tapping and more inspired guitarists to either woodshed or use their guitars as firewood. Although countless imitators have challenged Yngwie's speed-king crown, none can match the impeccable precision with which he plays each note and how he makes absolutely every one count from a melodic perspective. Even more frustrating is how easy he makes everything look when he plays onstage, performing kung fu kicks and acrobatically flinging his guitar without ever missing a note. Bastard.



JOHN McLAUGHLIN

SIGNATURE SONG

"Birds of Fire"

Birds of Fire (MAHAVISHNU ORCHESTRA)



Mahavishnu Orchestra guitarist John McLaughlin was the first guitarist to play jazz riffs with all the fierce intensity and brute volume of rock guitar. The world has never been the same since. McLaughlin's Seventies recordings with Mahavishnu pioneered the jazz fusion genre and rocketed electric guitar instrumental music into the Hot 100. His later acoustic work with Shakti was equally influential in forging the world fusion genre. The clarity, precision, profound conviction and blinding speed of McLaughlin's guitar work has always reflected the emotional depth of his lifelong spiritual devotion and the arduous discipline involved in serious spiritual practice. His dense note clusters propel us toward realms of bliss far beyond this mundane existence.

DAVID ELLIS/RETNA UK (MCLAUGHLIN); BRIAN HINELINE/RETNA LTD. (MORSE); NEIL ZLOZOWER (PETRUCCI)

STEVE MORSE

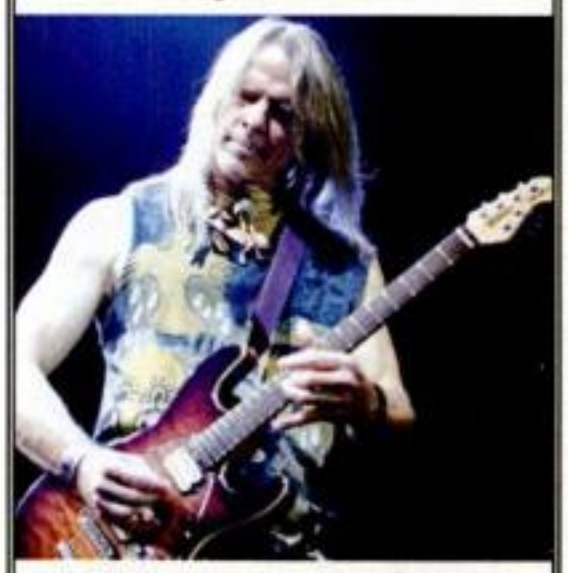
SIGNATURE SONG

"Cruise Control"

Free Fall (DIXIE DREGS)



People laughed back in the Seventies when Steve Morse first sought to combine fusion and southern boogie with his band, the Dixie Dregs. Fans of the two



respective genres were hardly on speaking terms back then, but the last laugh belongs to Morse, who is still going strong today. He has plied his lightning licks and tenacious technique in the service of numerous genres and bands, including latter-day lineups of Deep Purple and Kansas.

JOHN PETRUCCI

SIGNATURE SONG

"Pull Me Under"

Images and Words (DREAM THEATER)



There are those who swear that prog-metal pioneer John Petrucci has a few extra fingers on both hands that he craftily keeps hidden during photo shoots. How else can one explain the man's ability to make six- and seven-string electric guitars generate quantum-shifted note clusters exceeding the speed of light? Maybe it's the six daily hours of practice he put in during his formative years, and his rigorous studies at Berklee, where he mastered the intricacies of sweep and alternate picking. Petrucci's guitar work with Dream Theater, Liquid Tension Experiment and as a solo artist exemplify the present-day ideal of extreme guitar discipline.



Blinded by Science

WHO'S THE FASTEST OF THEM ALL? THE NPS CLOCKING PROJECT HAS THE ANSWER.

UNTIL GUITAR PLAYING is designated as an Olympic event, we may never know who is truly the fastest guitar player in the world.

However, Willie Jordan, who goes by the name Willjay on the Michael Angelo Batio forum (angelo.com), has made an attempt to scientifically determine who is the fastest player with what he calls the NPS Clocking Project (with NPS meaning Notes Per Second, not Nerdy Pointless Shredding). Using one-second audio clips and painstakingly counting each note, Jordan came up with his own list of the 50 fastest players and posted them on the MAB forum in 2006, although he focused only on alternate picking and not other speed techniques like sweep picking or tapping.

So who is the fastest? According to Willjay it's Shawn Lane, who he clocked at 18 notes per second. But if you want to count what Willjay calls "Spasmodic Arm Vibration" (which he criticizes as a sloppy technique), it's some random dude from Barcelona named Odracir, who posted a clip on the MAB forum of himself playing at 28 notes per second. The NPS Clocking Project is not all about speed for the sake of speed, however; Willjay also judges players by the same criteria that Eliot Spitzer uses to evaluate hookers: cleanliness, accuracy and fluency in advanced positions.

Unfortunately, the discussion quickly shifted away from known players you'd actually want to listen to as the thread overflowed with requests from kids who asked Willjay to clock them (isn't that still illegal in the Bible Belt?). Even so, the NPS Clocking Project is an admirable attempt to provide a scientific answer to a burning question. —CHRIS GILL

NPS CLOCKING PROJECT SCORES (notes per second)

Shawn Lane	18
Danny Joe Carter	17
Todd Duane	17–16.5
Marcus Paus	17–16
Rusty Cooley	16
Michael Angelo Batio	16
John McLaughlin	16
Joel Rivard	16
Tony MacAlpine	16
Guthrie Govan	16
Rick Graham	16
Theodore Ziras	16
Chris Impelliteri	16
John Petrucci	15
Conrad Simon	15
Yngwie Malmsteen	15
Paul Gilbert	15
Al di Meola	15
Jorge Strunz	15
Jason Becker	15
Vinnie Moore	15
John Norum	15
Michael Romeo	15
Ron Thal	15
Jeremy Barnes	15
John Sykes	15
Mario Parga	15
Paco de Lucia	15–14
Kee Marcello	14
Milan Polak	14
Bob Zabek	14
Matthew Mills	14
Nuno Bettencourt	14
George Bellas	14
Stephan Forte	14
Toshi Iseda	14
Mark Tremonti	14
German Schauss	14
Steve Vai	14–13
Buckethead	13.5
Jeff Loomis	13.5
Randy Rhoads	13
Tony Smotherman	13
Neil Zaza	13
Joe Stump	13
Greg Howe	13
Steve Morse	13
Zakk Wylde	13
The Great Kat	13
Joey Taffola	12

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Where are they now?

CHRIS IMPELLITTERI

SIGNATURE SONG

"17th Century Chicken Pickin' "

Screaming Symphony

It's easy to dismiss Chris Impellitteri as another in a long line of Yngwie clones, especially since he plays neoclassical metal on a Stratocaster with a scalloped fretboard and he hired former Alcatrazz singer Graham Bonnet to front his band. But anyone who looks past Impellitteri's hyperspeed sweep-picked harmonic minor scales will notice incendiary chromatic lines rivaling the precision and intensity of Steve Morse and bluesy phrasing that gives his playing distinct character. Impellitteri enjoys an impressive devoted following in Japan, where he still appears on the cover of guitar magazines, and he's putting finishing touches on a new album titled *Good and Evil*.



GUY MANN-DUDE

SIGNATURE SONG

"Legend of the Loch Ness"

Sleight of Hand



Mann-Dude was the ultimate big-hair Hollywood Eighties shredder, but unlike the bulk of preening poodle boys who clogged the classrooms at GIT, he always seemed to have his tongue planted firmly in his cheeks (instead of sucking them in to highlight his cheekbones). Mann-Dude certainly had the pedigree to prove he wasn't just a joke. He had previously played drums on a post-Zappa Steve Vai project and was one of only a handful of guitarists who released instrumental shred albums on a major record label (MCA). Ever since stonewashed jeans and K-Swiss high-tops went out of style, Mann-Dude has been missing in action. Dude!

MAESTRO ALEX GREGORY

SIGNATURE SONG

"Heavy Metal Mandolin Boogie"

12 Jokes for Heavy Metal Mandolin

Maestro Alex Gregory probably earned more enemies than fans in his time. He sued Ibanez over the seven-string guitar (he patented and developed a seven-string Strat with Fender in 1987, three years before the Ibanez Universe hit the market), took the title of "Maestro" (allegedly bestowed upon him by Queen Elizabeth in 1983) and released an album depicting himself pissing on the graves of Yngwie Malmsteen and Steve Vai. Even so, he's earned the respect of many heavy friends, including drummer Matt Bissonette, bass player Dave LaRue and guitarist Albert Lee, all of whom have participated in musical projects with the Maestro. Gregory completed work on his latest album, *Bach on Steroids*, in 2006, but although the album has received acclaim from the likes of Sir Paul McCartney ("I can't wait to listen to it in my car!") no record label has expressed interest in releasing it.



VINNIE MOORE

SIGNATURE SONG

"Lifeforce"

Mind's Eye



Vinnie Moore was one of the first contenders to challenge Yngwie Malmsteen for the speed-king throne, releasing the stunning solo effort *Mind's Eye* on the Shrapnel label in 1986. While Moore sold respectable amounts of his solo albums, he never reached much of an audience beyond aspiring shred guitarists, who eagerly purchased Moore's instructional videos in which he revealed the secrets behind his immaculate technique. Moore persevered as a solo artist through the Nineties, but in 2003 he took over the lead guitarist spot in UFO vacated by Michael Schenker.

ULI JON ROTH

SIGNATURE SONG

"Sails of Charon"

Taken By Force (SCORPIONS)



Although Ritchie Blackmore gets most of the credit as a guiding light of the Eighties shred phenomenon, Uli Jon Roth established the blueprint for neoclassical metal through his highly sophisticated guitar playing with the Scorpions and with his own band, Electric Sun. Roth undoubtedly has the playing and compositional skills to dominate as a shred guitar hero, but he pursued loftier goals in the Eighties and Nineties by devoting his ambitions to performing and composing classical music instead. In 2003, Roth recorded an interpretation of Vivaldi's "Four Seasons," and since 2005, he has frequently made surprise guest appearances with the Scorpions and Smashing Pumpkins. He's currently working on an album titled *Under a Dark Sky* featuring his band, the Sky Orchestra, and a classical choir.

LES PAUL

SIGNATURE SONG

"Lover (When You're Near Me)"

Best of Capitol Masters

The Wizard of Waukesha's technological contributions to the electric guitar and multitrack recording are so great that people sometimes overlook his accomplishments as a guitarist. His recordings with the Les Paul Trio in the Thirties and Forties helped establish the jazz guitar lexicon, but he was equally handy with a cornball melody for a Top 40 pop hit. A formidable fretsman and crafty stylist, his highly active brain always seemed to be a little bit ahead of the next chord change, and his nimble fingers knew how to follow. Les' "New Sound" recordings of the late Forties and early Fifties were the perfect merger of technique and technology.

DJANGO REINHARDT

SIGNATURE SONG

"After You've Gone"

Djangology



A dapper Belgian gypsy with a pencil thin mustache and a miraculously nimble left hand, Django set the Twenties and Thirties alight via incendiary guitar performances with the legendary Hot Club of France Quintet and other jazz ensembles. It was a time when the very notion of the guitar solo was just being invented, and Django set a pace that guitarists today are still struggling to match. The astounding thing is that he did all this with just the index and middle fingers of his left hand—his third finger and pinkie had been seriously maimed in a caravan fire. Yet Django did it all: lightning-fast diminished scale runs, frisky double-stop passages and the most lyrical finger vibrato in all of guitardom. There's a plaintive undertone in even the most jaunty Django passages, and likewise a playful wink lurking just behind his most heartbreakingly romantic playing. Django remains the original and ultimate gypsy king.



GLENN A. BAKER/REDFERNS/RETNA

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RANDY RHOADS

SIGNATURE SONG

"Crazy Train"

Blizzard of Ozz (OZZY OSBOURNE)



Metal's martyred boy-child, Randy Rhoads embraced the tapping, dive-bombing innovations of Edward Van Halen and brought these techniques to a new plateau in the early Eighties. He came out of Quiet Riot and the Hollywood hair-band scene to find fame with Ozzy Osbourne, but his life was cut tragically short before he had time to realize his full potential. During his brief yet stellar career, he played with the blazing intensity of a man who somehow knew he only had a few short years to share his gift with the world.



JOE SATRIANI

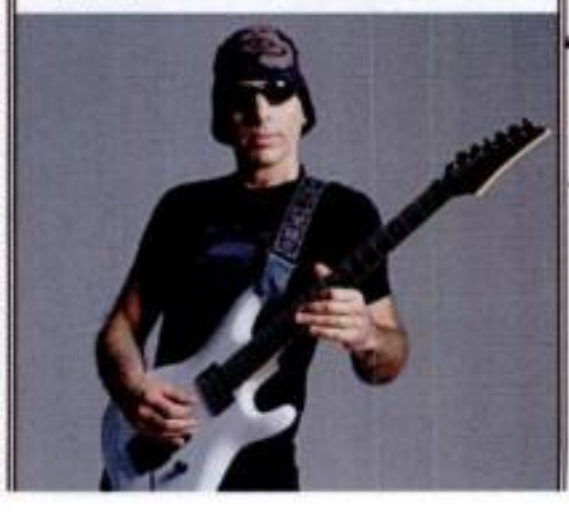
SIGNATURE SONG

"Satch Boogie"

Surfing with the Alien



Shred was born in 1987 on the day Joe Satriani released *Surfing with the Alien*. Satch took all the rock guitar virtuosity that had gone before—Hendrix, Van Halen, Randy Rhoads, etc.—and brought it all a giant step further, adding a few new tricks to the lexicon of hot guitar moves and upping the land speed record for notes-per-nanosecond. But where earlier ax heroes employed techniques like tapping and dive bombing to dazzle and astound, Satriani's mastery lies in his ability to subsume daunting technical maneuvers into beguiling, seemingly effortless melodic statements that appeal to guitar geeks and the general public alike. His secret? Satch is one guitar virtuoso who never lost touch with his rock and roll heart.



CHUCK SCHULDINER

SIGNATURE SONG

"Pull the Plug"

Leprosy (DEATH)



Chuck Schuldiner passed away in 2001, but were he alive, he would almost certainly be amused by the new legion of metal guitarists inspired by him that emerged in his absence. During the rise of his band Death, Schuldiner's outstanding solos—which featured playing as melodic and precise as



that of anyone who put out a record on the Relativity or Shrapnel labels—were often overshadowed by Death's jackhammer rhythms and dark lyrics. However, anyone taking a look back at his work would instantly realize that Schuldiner could tap as tastefully as Eddie Van Halen and rip up a fretboard as well as anyone else. Eleven other guitarists shared the spotlight with Schuldiner in Death, including James Murphy and Andy LaRocque, but none shined more brightly.

ALEX SKOLNICK

SIGNATURE SONG

"Practice What You Preach"

Practice What You Preach (TESTAMENT)

You simply have to admire Alex Skolnick's dedication to the guitar. Right when Testament were ready to hit the big time, Skolnick bailed to pursue his love of jazz, preferring to make music in San Francisco clubs with players like bassist Michael Manring and eventually making his way to New York City to study jazz at the New School. Most players have trouble mastering one style of music, but Skolnick impresses whether he's blasting out thrash metal solos with Testament (which he has since rejoined) or tearing up the fretboard with his jazz band, the Alex Skolnick Trio.



TIMO TOLKKI

SIGNATURE SONG

"Speed of Light"

Episode (STRATOVARIUS)



Maybe the harsh Scandinavian winters are the reason why Europe's northernmost countries boast the most neoclassical shredders per capita. Finland's Timo Tolkki and his band Stratovarius released their first album in 1989, about the time that shred mania reached its peak, and fortunately for them they established a huge following in—where else—Japan by the time grunge took over in 1992. Like Malmsteen, Tolkki's ambitions reach far beyond power metal into classical music, and his precision fretwork is inspired more by virtuoso violinists than other guitarists. This year he completed work on his "metal opera," *Saana—Warrior of Light*.



HERMAN LI & SAM TOTMAN

SIGNATURE SONG

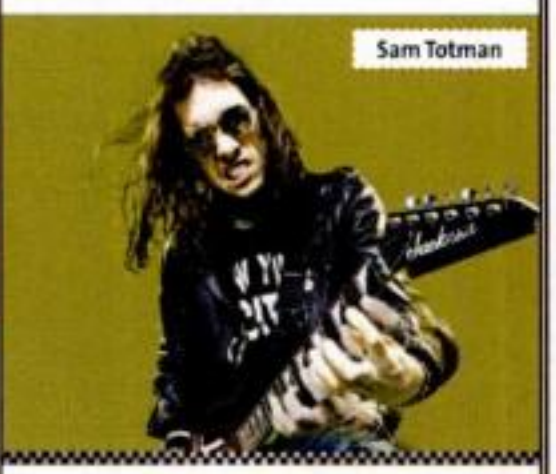
"Through the Fire and Flames"

Inhuman Rampage (DRAGONFORCE)

When the first Dragonforce album came out in 2003, critics were convinced that Herman Li and Sam



Totman's outrageously fast guitar solos were the product of studio trickery. However, Li and Totman later proved that they were the real deal both onstage and under the scrutiny of skeptical editors right here at *Guitar World* headquarters. Individually, Li and Tottman boast jaw-dropping speed and precision, but when they lock horns in tightly synchronized harmonies they can make heads explode from sonic overload. Who needs amphetamines? Just put on a Dragonforce's *Inhuman Rampage* to jumpstart your day.



STEVE VAI

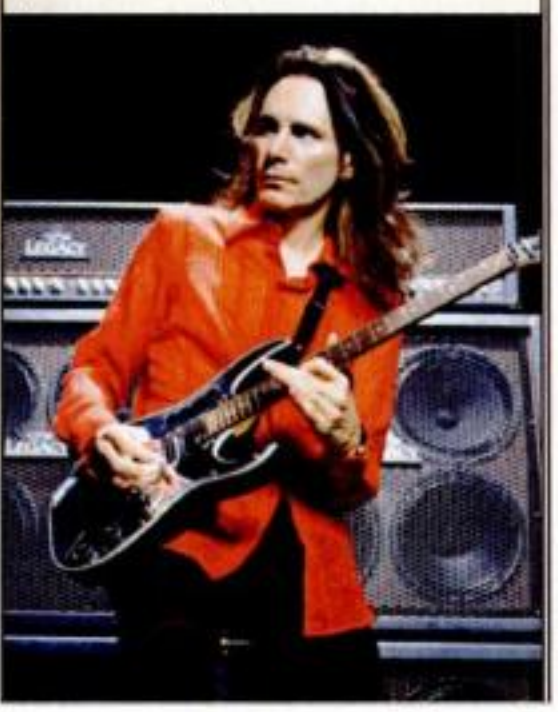
SIGNATURE SONG

"Passion and Warfare"

Passion and Warfare



Steve Vai can do things with a sustainer and twang bar that surely ain't natural and certainly indicate a high tantric mastery of all documented and undocumented alien love secrets. Discovered by Frank Zappa and fostered by David Lee Roth and Whitesnake, Vai emerged in the Nineties as a solo artist and guitar hero of major stature. His astounding technique defies categorization. In his graceful hands, the guitar becomes a cosmic antenna, channeling other dimensions and parallel universes. His best work combines the swagger of a lifelong rock and roller with the romantic soul of a poet. As if this weren't enough, he's also a first-rate composer and has great cheekbones.



DEAN MESSINA/FRANK WHITE PHOTO AGENCY (RHOADS); CHRISTOPHER LEE HELTON/RETNA (SCHULDINER); DALE MAY (LI & TOTMAN); NEIL ZLOZOWER (VAI); NEIL ZLOZOWER (SATRIANI)

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EDDIE VAN HALEN

SIGNATURE SONG

"Eruption"

Van Halen



Though numerous players have surpassed Eddie Van Halen's speed and precision, Ed deserves credit for developing and perfecting the techniques that have become essential elements of the shredder's vocabulary ever since Van Halen's debut in 1978. Eddie's tapped triplets helped players with sloppy picking technique double and triple their speed, but his incredibly precise tremolo picking showed that you still needed excellent right- and left-hand coordination if you truly wanted to impress. Although players like Night Ranger's Jeff Watson took tapping to ludicrous eight-finger extremes, no one ever sounds as good as Eddie when he's in the groove.

BEN WEINMAN

SIGNATURE SONG

"43% Burnt"

Calculating Infinity (DILLINGER ESCAPE PLAN)



Who says that hardcore punks can't shred? The Dillinger Escape Plan guitarist Ben Weinman pioneered a style known as mathcore, which isn't as nerdy as the name suggests but certainly requires an IQ above 100 to be fully appreciated for its unique blend of punk intensity, technical precision and the anomalous jazz melodicism. Still think punks can't shred with the best of them? We dare you to try and figure out one of Weinman's solos. Go ahead, tough guy.



JIMMY HUBBARD

JOHNNY WINTER

SIGNATURE SONG

"Rock and Roll, Hoochie Koo"

Johnny Winter And



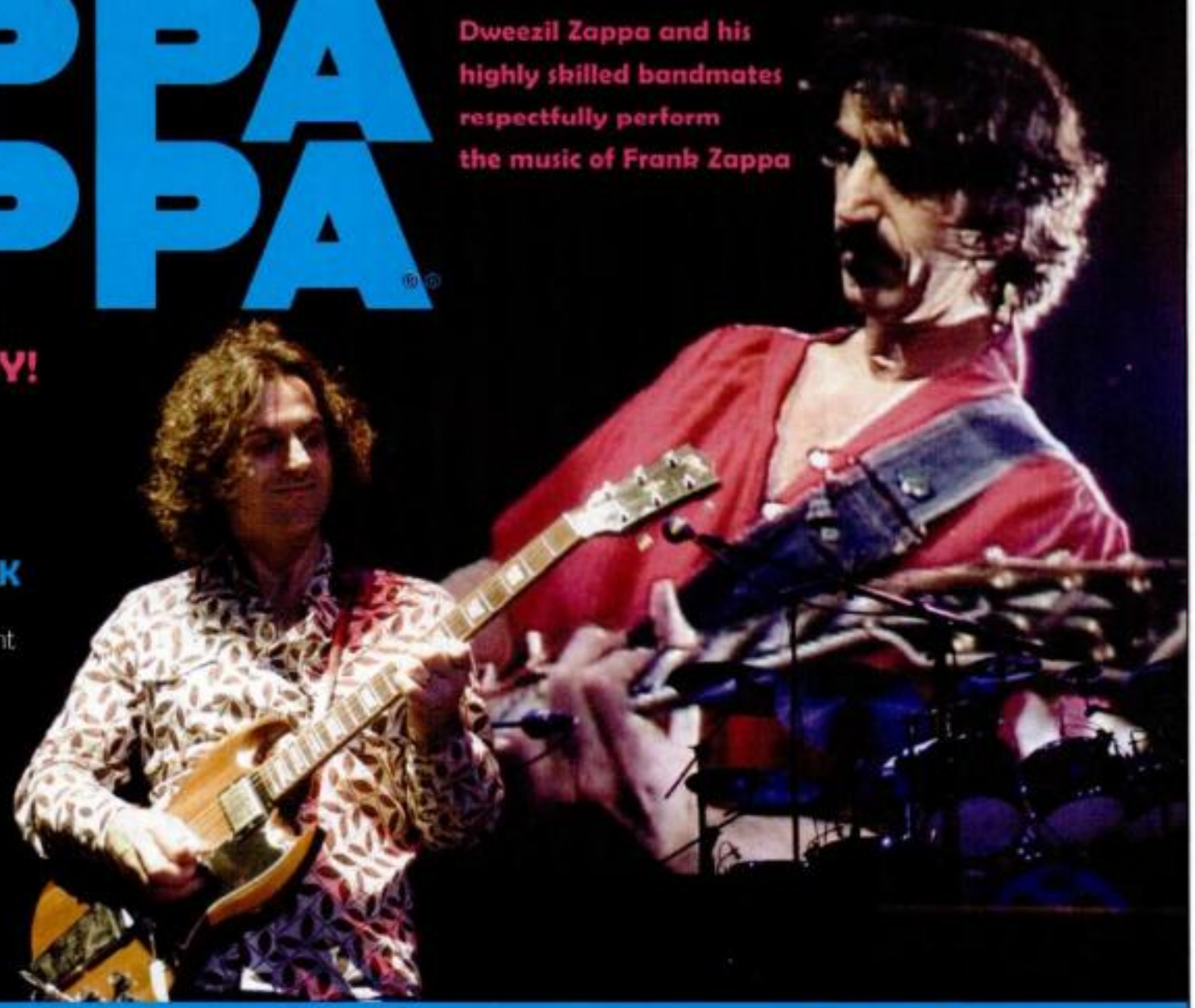
Long before Stevie Ray, Johnny Winter was the original white-guy-from-Texas blues guitar demon. Critics have often remarked on the irony that a pale-skinned, cross-eyed albino turned out to be one of the greatest interpreters of America's seminal black musical idiom. Winter has the hard-livin' outsider's perspective that it takes to play the blues for real, but it's matched with the rock-era chops of a guy who came up alongside immortals like Eric Clapton and Mike Bloomfield. The best of Winter's phenomenal playing is imbued with both fire and fluidity. Flurries of notes crawl all over the 12-bar grid at every conceivable angle, like a hoard of spiders fanning out in search of prey. In the whole vast river that is the blues, nothing quite possesses the eerie intensity of Johnny Winters' best work.

HONORABLE MENTIONS

Our list wouldn't be complete without mentioning a few other speed demons, most notably Eighties neoclassical shredder Tony MacAlpine, Outworld guitarist and shred instructor Rusty Cooley, Shrapnel disciple (and current UFO guitarist) Vinnie Moore, Extreme's Nuno Bettencourt and, of course, the mighty Zakk Wylde. If you think there's anyone of the fleet-fingered variety who was unjustly left off our list, feel free to let us know at soundingboard@guitarworld.com!

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PAUL GILBERT- Silence Followed By A Deafening Roar **SH 1196**
Hot on the heels of his successful "Get Out Of My Yard" CD, "Silence Followed By A Deafening Roar" is the second all instrumental CD by guitarist Paul Gilbert. Last year Paul toured on the legendary G-3 tour in support of Joe Satriani and confirmed to a younger audience what Gilbert fans have known for over 20 years; that Paul Gilbert is simply one of the greatest guitar players on the planet today.



STEVE KHAN- The Suitcase **TC 4063**
Following up 2007's Grammy nominated "Borrowed Time". THE SUITCASE is an instantly enjoyable set which nevertheless remains faithful to two essential musical principles, those being unity and energy. Unity, because this is a gifted trio with three extraordinary players playing together in a tight musical bond and Energy because these musical exchanges are truly remarkable displays of energy.



KEEL- Lay Down The Law **SH 1014**
First time on CD .Keel's debut album, "Lay Down the Law", was Shrapnel Records 14th release and was a strong enough record to attract a number of interested major labels, as well as Kiss bassist Gene Simmons. Remastered from the original master tapes, this record still sounds awesome and is housed in an attractive, limited edition digi-pak cover, featuring liner notes by the band's founder, Ron Keel.



WINGER- Live **SH 1195 CD / SHV5000 DVD**
The members of Platinum recording artists WINGER have reunited for their fifth record, culled from their 2007 US reunion tour. This CD and DVD release is Winger's first live album! Kip Winger, Reb Beach, Rod Morgenstein and John Roth deliver a record that is chock full of hits and progressive jams, for which the band has become famous.



CHRIS DUARTE

CHRIS DUARTE- Blue Velocity **BB 2057**
Blue Velocity, is a record which aptly showcases many sides of this brilliant artist in the context of high energy blues-rock with moments that bring to mind legendary artists as diverse as Stevie Ray Vaughan, Jimi Hendrix and Eric Johnson. Duarte has made the kind of guitar-driven blues record that fans have been waiting for.



GREAT WHITE

GREAT WHITE- Back To The Rhythm **SH 1192**
Back To The Rhythm, hits the listener with the immediately familiar sound of Great White. A sound that has more in common with the Rolling Stones, Aerosmith, and Led Zeppelin than that of their contemporaries. The guitar and vocal team of Jack Russell and Mark Kendall are stronger than ever on this explosive new CD and have a unique synergy, not unlike Plant/Page, Tyler/Perry or Jagger/Richards.



TIMELORD

TIMELORD- Regeneration **SH 1192**
TIMELORD's "Regeneration" features the twin guitar speed-metal attack of guitarists Matt Aub and Aaron Richert. Intelligent compositions, soaring vocal melodies, intricate water-tight rhythms, blazing harmony leads and a rock-solid rhythm section are the core elements of TIMELORD's commanding aural assault. Recommended for fans of high quality progressive metal artists such as Shrapnel's "Cacophony" and "Racer X".



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Michael Landau is perhaps the most widely respected session guitarist of all time . This double CD live recording captures Michael Landau's critically acclaimed guitar ability as it was showcased at an LA club during 2006. Landau makes his instrument do the talking on this 2 CD set, performing some of the most incredible sounds and phrases ever recorded on a guitar.



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Classic Act

GAIN SPEED AND SPONTANEITY BY LINKING PHRYGIAN, HARMONIC MINOR AND DIMINISHED-SEVEN ARPEGGIOS

BY YNGWIE MALMSTEEN

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MUCH OF THE MUSIC I WRITE and play is based on three musical forms: Phrygian and natural minor scales; the harmonic minor scale and its fifth mode, Phrygian-dominant; and the diminished-seven arpeggio. When you examine these forms, you discover how closely related they are to each other, and how easy it is to link them together.

Let's start with E Phrygian (E F G A B C D), which can also be thought of as A natural minor (A B C D E F G) (**FIGURE 1a**). Primarily using alternate picking, I descend through the scale in four-note groups, with each subsequent group starting one scale degree lower than the previous group. For example, I begin (in bar 1) by playing C B A G, and then I begin the next group by starting one note lower, on B, and play B A G F. Played this way, you can clearly hear the scale being broken up into even groups of four notes (**FIGURE 1b**) that descend the length of the fretboard.

If we think of this scale as E Phrygian, the intervallic structure is 1 ♭2 ("flat two") ♭3 4 5 ♭6 ♭7, and the chord that goes with the scale is Em. If we think of the scale as A natural minor, the intervallic structure is 1 2 ♭3 4 5 ♭6 ♭7, and the chord that goes with the scale is Am. Notice that the only difference between the two scales is the second scale degree: in E Phrygian it's ♭2, and in A natural minor it's 2 ("natural two").

This type of sound is exactly what I was going for from very early on. The whole reason I play the way I do is that I wanted to move away from the typical things most guitar players did and had been doing for a long time. I wanted to challenge myself, mainly, by trying to play some crazy stuff that was originally done on the violin, which of course is a completely different instrument. For one thing, the violin is tuned in fifths (low to high, G D A E), while the guitar is tuned mostly in fourths. In addition, the violin's scale—the "speaking length" of its strings—is much shorter than the guitar's. Combining the short scale with the tuning in fifths allows the violin to have a lot more notes available within a given position. On violin, you can move your fingers less than you do playing guitar and yet cover a wider pitch range.

It's a bit of a challenge to apply this approach to the guitar, but that's what I dug, and I still do. As much as I love the blues, the main reason I ventured away from it was that I felt it was a "boxed-in" approach to the guitar and music, and I wanted to break out of the box.

FIGURE 1a E Phrygian/A natural minor

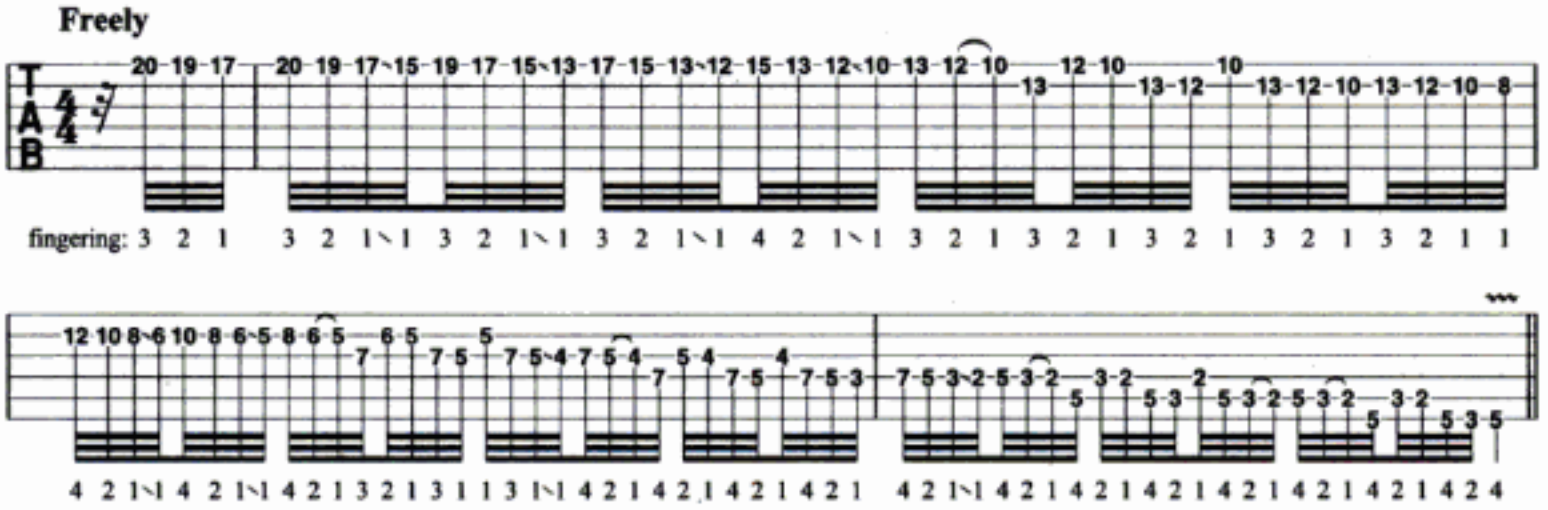


FIGURE 1b E Phrygian/A natural minor

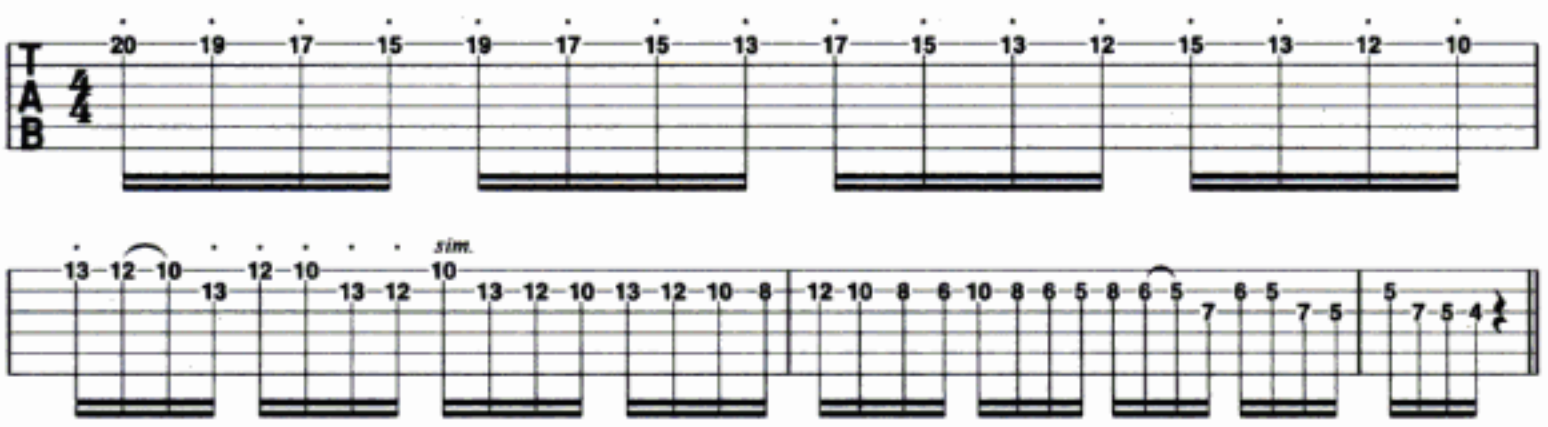


FIGURE 2a A harmonic minor

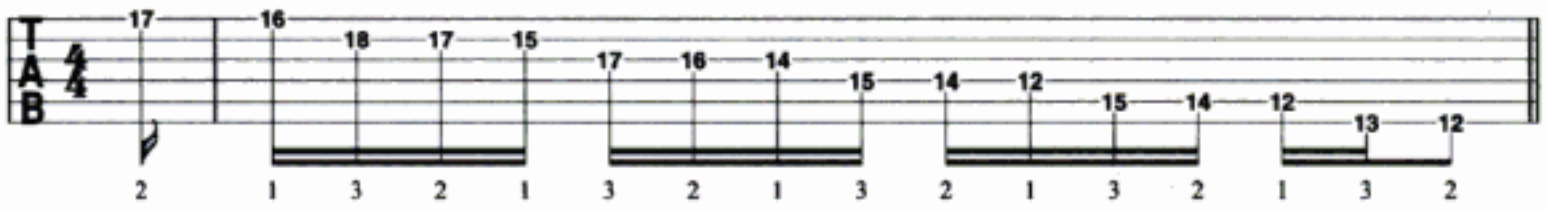


FIGURE 2b E Phrygian-dominant

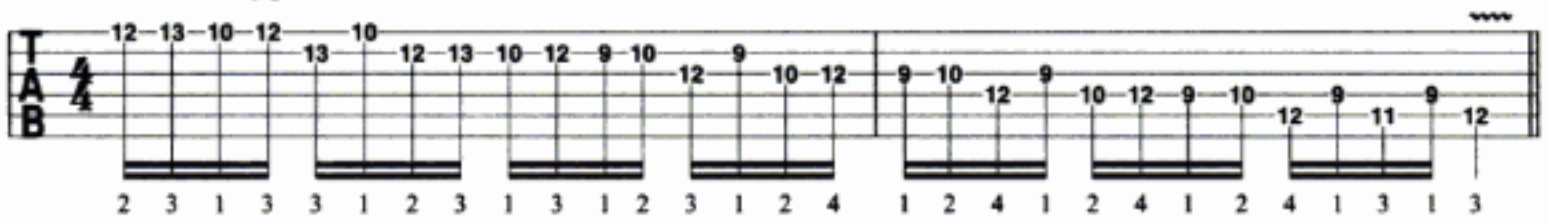


FIGURE 3 E diminished-seven arpeggios

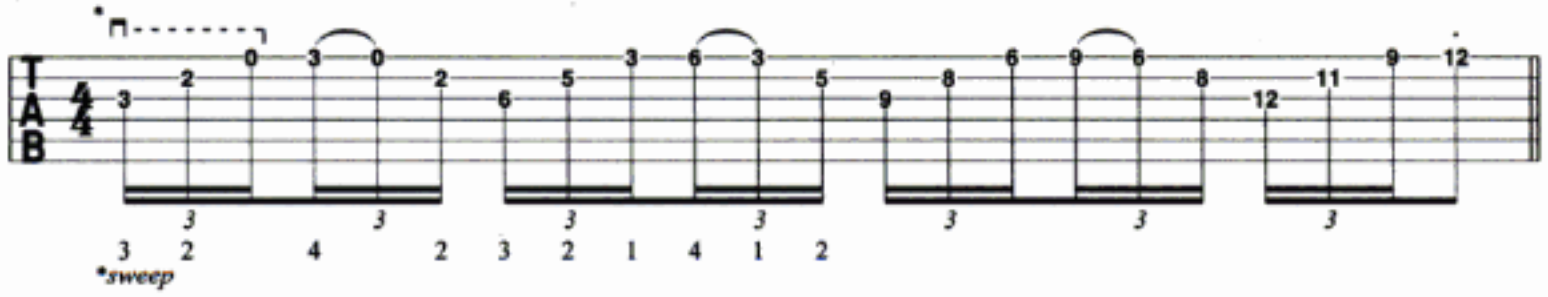


FIGURE 4a A harmonic minor w/major seventh throughout



E Phrygian-dominant

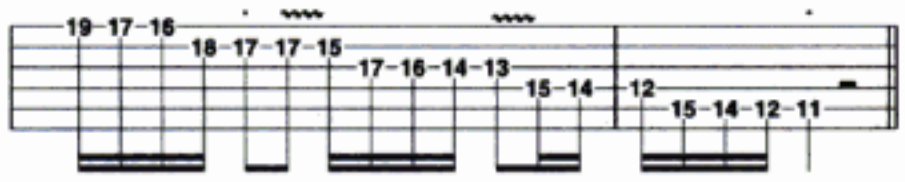
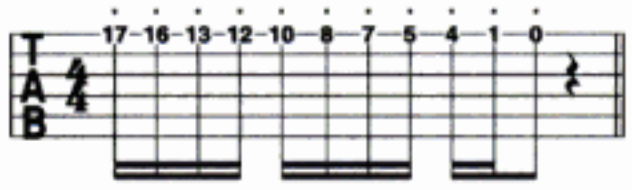


FIGURE 4b E Phrygian-dominant/ A harmonic minor



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The natural progression for me was to move into incorporating scales like harmonic minor (**FIGURE 2a**), played here in the key of A (A B C D E F G♯); intervallically, A harmonic minor is spelled 1 2 ♭3 4 5 ♭6 7. This scale is nearly identical to A natural minor, the only difference being the seventh degree, which in harmonic minor is major, or natural. Now, if you take these same set of notes and invert your frame of reference from A minor to E, you get E Phrygian-dominant (E F G♯ A B C D) (**FIGURE 2b**), which is intervallically spelled 1 ♭2 3 4 5 ♭6 ♭7. This scale is nearly identical to Phrygian, the only difference being that the third degree in Phrygian-dominant is major and not minor or "flatted." E Phrygian-dominant is the fifth mode of A harmonic minor and comprises the same seven notes. What makes it *sound* like E Phrygian-dominant (instead of A harmonic minor) is its orientation around E as being the root note instead of A. This scale sounds beautifully exotic when played over an E major chord.

The presence of the major third in Phrygian-dominant links this scale perfectly with the diminished-seven arpeggio. Here's a shape I like to use to play diminished-seven arpeggios up and down the neck (**FIGURE 3**). If one were to play an F diminished-seven arpeggio (F G♯ B D), the notes would also be found residing within the E Phrygian-dominant scale. So, in the key of A minor, you can mix and match and throw together these three resources—the A harmonic minor and E Phrygian-dominant scales and the F diminished-seven arpeggio—anyway you like.

A good way to acquaint yourself with the two aforementioned scales is to play them back-to-back (**FIGURE 4a**), being aware of changing the *tonic*, or root note, from one point of reference to the other (A to E in this case).

Doing this across all of the strings might seem complicated, so it's useful to practice the scale on just one string (**FIGURE 4b**); if you learn that "form," you can come up with different patterns, such as this (**FIGURE 4c**). Sticking with the high E string, E Phrygian-dominant is played like this (**FIGURE 5a**) and A harmonic minor is played like this (**FIGURE 5b**). Relative to an A root note, G♯ is the major seventh; relative to an E root, G♯ is the major third. And here's how the F diminished-seven arpeggio links the two scales together (**FIGURE 6**). When played over an E chord or an E bass note, the notes of F diminished-seven (F G♯ B D) outline an E7♭9 arpeggio (E G♯ B D F), minus the E root, with the F note functioning as the ♭9 ("flat-nine"). This approach is very much the "bread and butter" of what I like to do in my own music.

FIGURE 4c

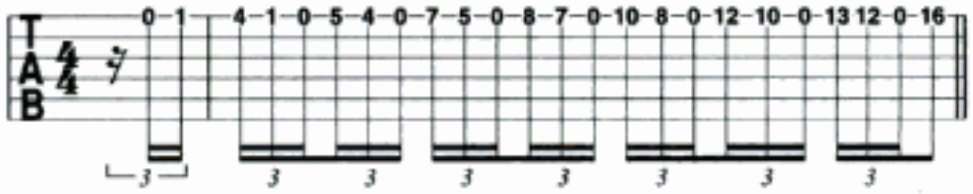


FIGURE 5a E Phrygian-dominant

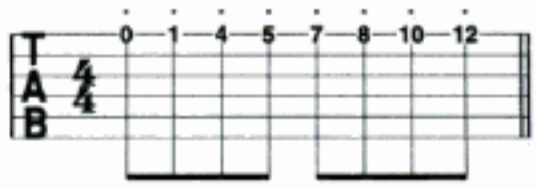


FIGURE 5b A harmonic minor

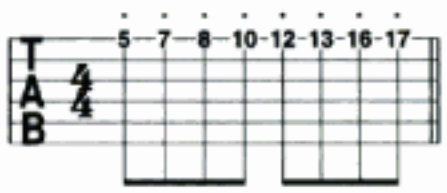


FIGURE 6 E diminished-seven arpeggios

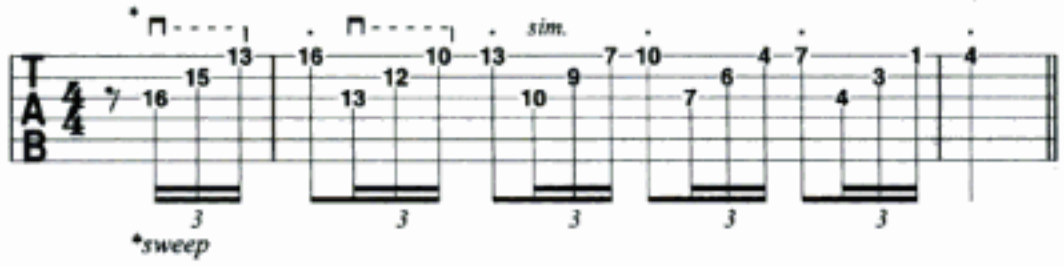


FIGURE 7a E7♭9

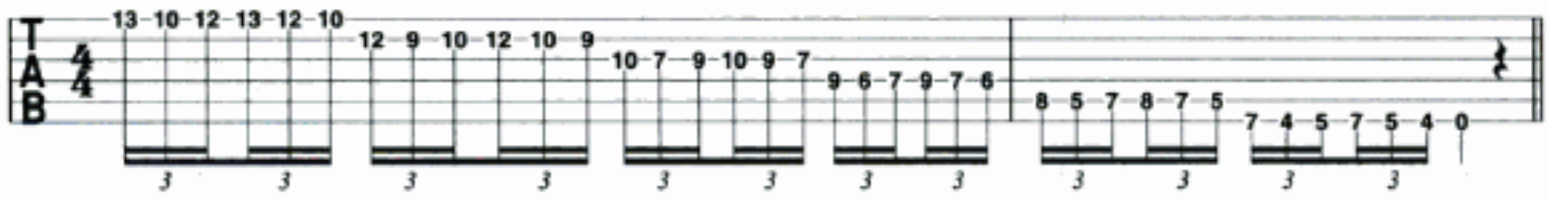


FIGURE 7b E7♭9

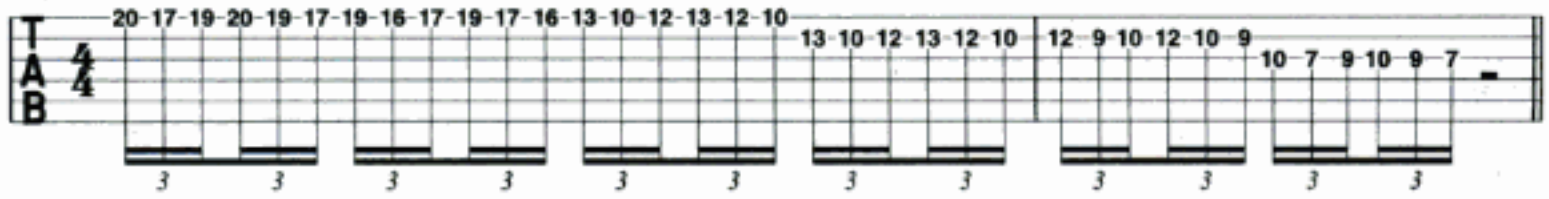


FIGURE 8a

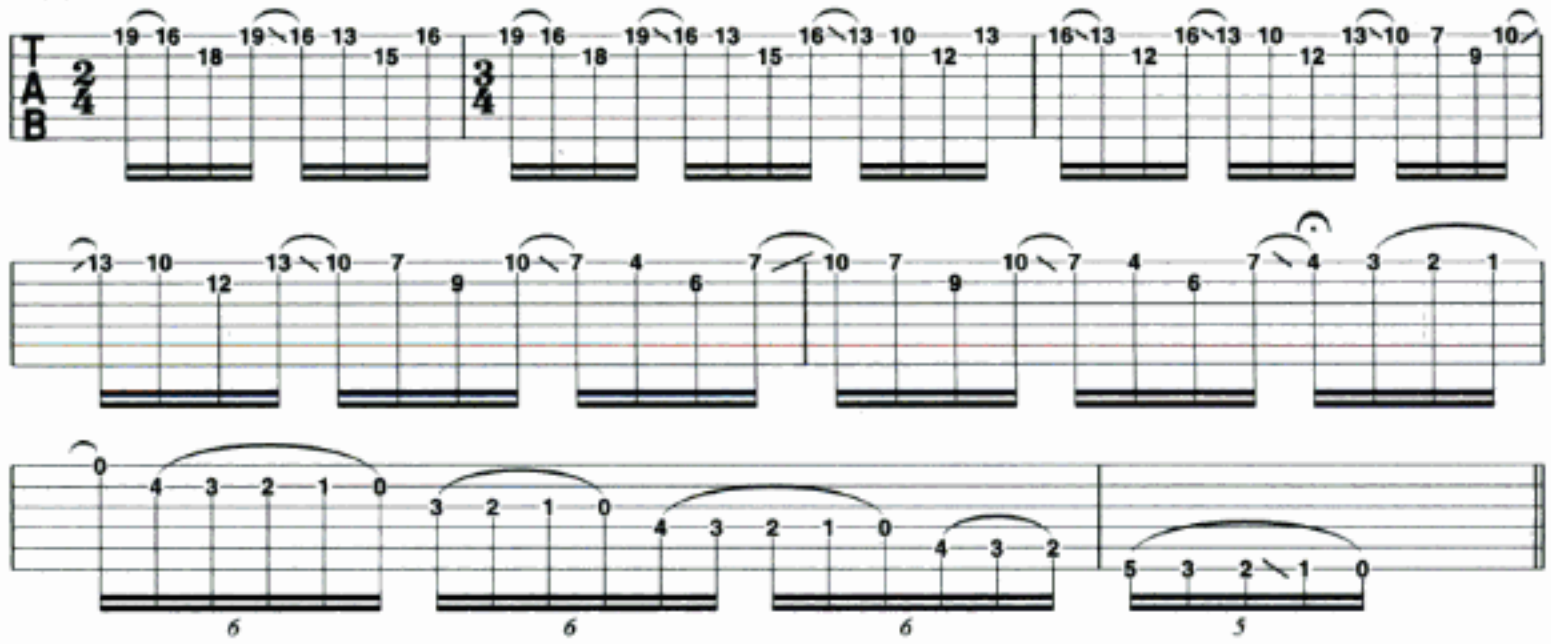


FIGURE 8b

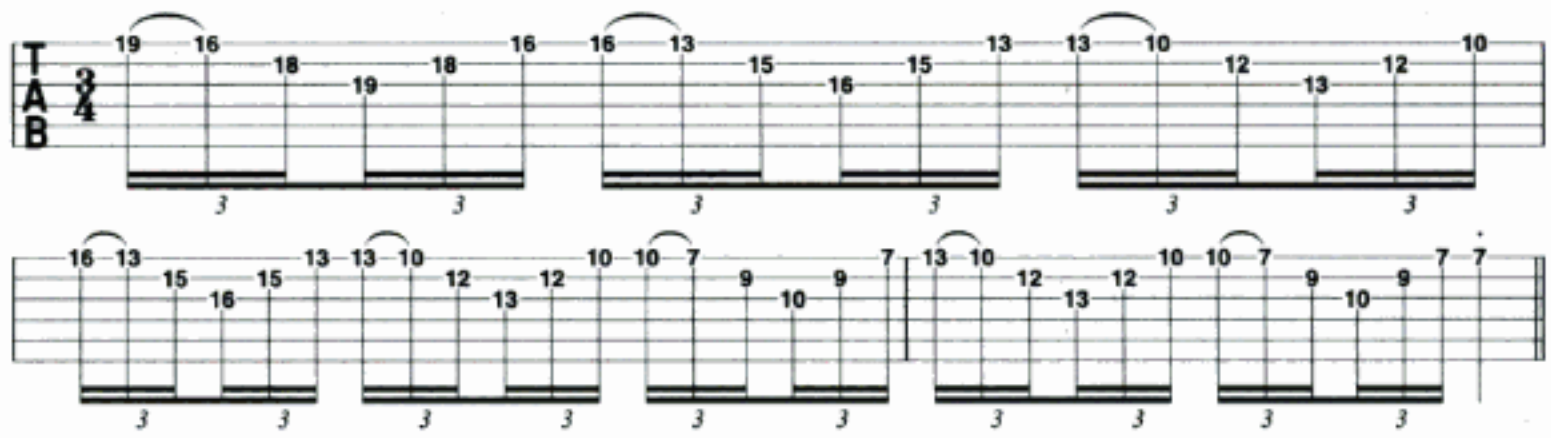


FIGURE 9a legato

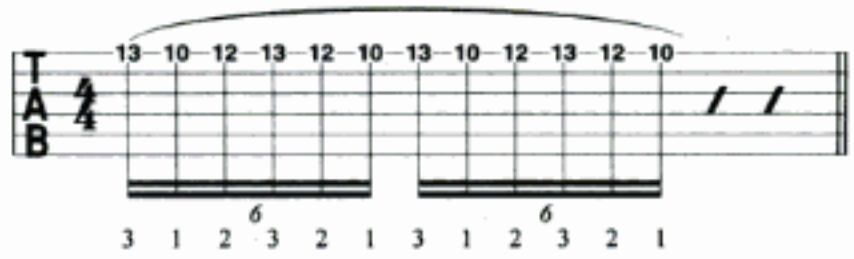
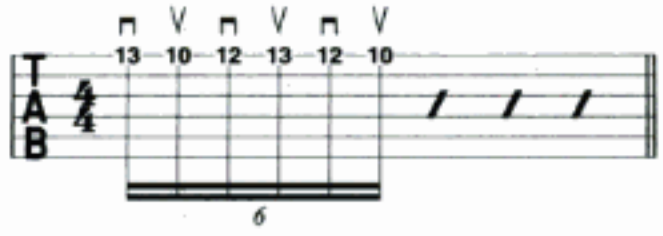


FIGURE 9b alternate picking



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Once you are familiar with these forms, you can use them to create all sorts of different patterns. For instance, you can play "shapes" that traverse the strings, selectively leaving out specific scale degrees (**FIGURE 7a**). Then you can try starting higher up on the fretboard and including more scale tones (**FIGURE 7b**). Link these shapes together with diminished-seven arpeggio shapes played up and down two strings (**FIGURE 8a**). You can also apply the same idea to a three-string diminished-seven lick (**FIGURE 8b**).

People always ask me about my playing technique, and I'll never forget the first time I went to Japan, back in the early Eighties. They asked me, "How do you do this?" and "How do you do that?" and I said, "I don't know, man!" Everyone thinks I'm full of it when I say this, but it's the truth. When I'm asked for advice, I always say, "Play with your ears. When it sounds good, it's good." If you have good ears, you'll know when it's good. When I started, I knew that I wanted my playing to be note-for-note clean. I wasn't thinking about *what* I was doing, but I knew what I wanted to *hear*. And I worked very hard on it until I got what I wanted.

COMBINING LEGATO AND PICKING

Legato, the articulation technique wherein the majority of the notes are sounded with hammer-ons and pull-offs, is a beautiful thing. My favorite legato player is Allan Holdsworth; I think he's amazing. Legato is great because you can play something like this (**FIGURE 9a**) without picking at all. That gives you a certain tone that is very smooth and flowing, and then you can pick all the notes to get a different kind of tone that's more percussive (**FIGURE 9b**). Here are two choices, and it's great to combine them to get a balance between *staccato*, which is picking every note, and legato (**FIGURE 9c**). A more staccato style sounds great on the low strings, and I like how it sounds when balanced by fast legato playing. What I like about arpeggios is that they sound powerful, impressive and very dramatic.

When picking fast passages, I usually break up the straight alternate-picking approach when I move from string to string, sometimes using two downstrokes, or two upstrokes, in a row. The truth is that I don't know what I do; I have never really analyzed it. My picking technique is natural for me, so the variables are whatever they are, and they've been that way for a long time. I used to have a bass player a long time ago that looked at my picking hand and said, "It looks like you're knitting!"

FIGURE 9c Am/E7♭9

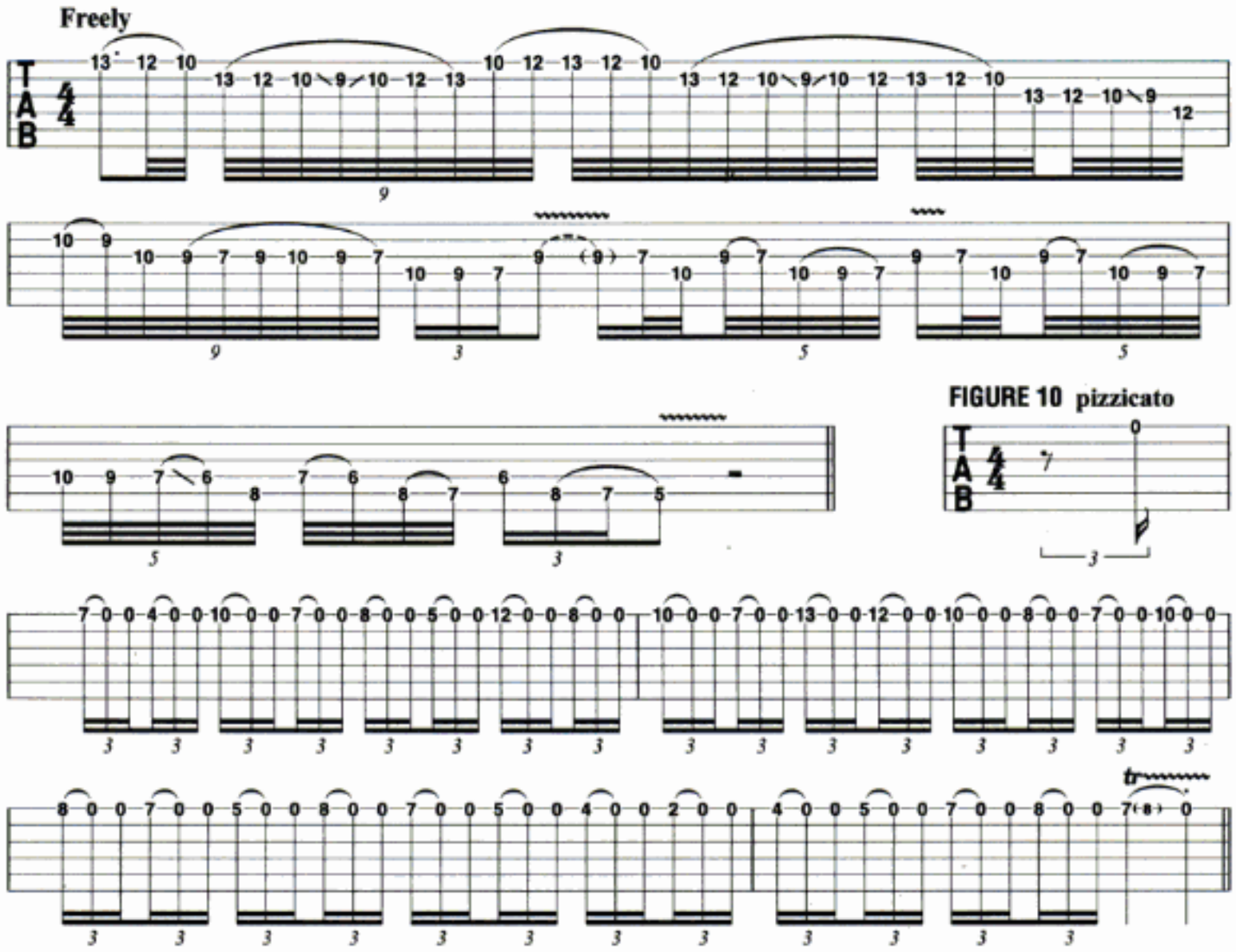
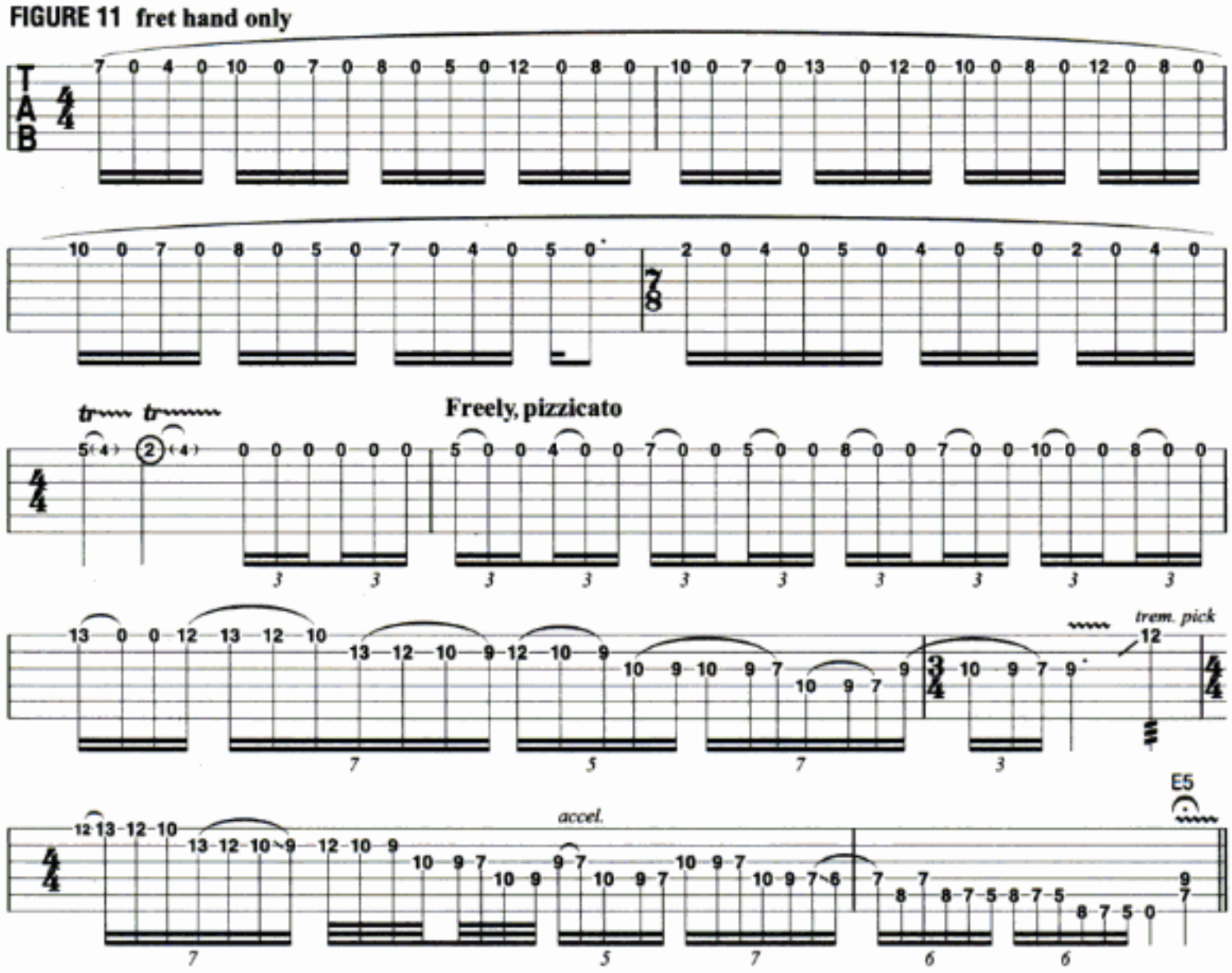


FIGURE 10 pizzicato

FIGURE 11 fret hand only



PIZZICATO

This is a violin technique called *pizzicato*, wherein you sound some of the notes by pulling off to the open string with the fingering hand (**FIGURE 10**). If you use that hand only, you get this (**FIGURE 11**, bars 1–5). Then I switch to the pizzicato technique (bar 6) and finish the idea with a combination of alternate picking and pull-offs. All of the different elements work well together and offer you some choices while you are improvising, which can help you keep your solos exciting and spontaneous.

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Rocket Man

HOW TO TAKE YOUR PLAYING INTO THE HYPER-SPEED REALM.

BY JOHN PETRUCCI

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WHEN I WAS FIRST LEARNING how to play fast, I emulated guitarists like Steve Morse, Al Di Meola and Allan Holdsworth. The funny thing is that these players represent two totally different schools of thought when it comes to note articulation. Morse and Di Meola alternate-pick every single note in order to achieve a rhythmically driving *staccato* (percussive) attack, while Holdsworth picks as rarely as possible, relying mostly on fret-hand pull-offs and hammer-ons to sound the majority of the notes and achieve a softer note attack and a fluid, rolling sound—what's known as *legato* phrasing. Back in those early days, I thought you had to do one or the other, so I would practice picking every single note, like Steve and Al, and go into *legato* mode, like Allan, playing just about everything with just the left hand.

The fact is, I thought using hammer-ons and pull-offs was cheating, even though it did sound smooth and fast. I soon came to realize that it's not cheating. What's more, you can play a lot faster when you use a combination of alternate picking and legato phrasing. Just look at Eddie Van Halen, who combines these two approaches brilliantly, and the late Shawn Lane, who was the king of playing in this style.

In this lesson I'm going to show you some effective technical approaches to this way of playing and help you elevate your chops to the hyperspeed level. I'll start by demonstrating a few different ways to combine alternate picking with hammer-ons and pull-offs, beginning with small, compact melodic shapes, and then build from there.

Here's an Yngwie Malmsteen–style percussive lick that's articulated with alternate picking throughout (**FIGURE 1a**). It's based on a rhythm of 16th-note triplets, and the picking pattern is down-up-down, up-down-up for each pair of triplets. If I were instead to play the same lick picking only the initial note and sounding the rest of the notes with hammer-ons and pull-offs, it would sound like this (**FIGURE 1b**).

A great way to combine the two techniques with this note sequence is to pick the first four notes, ending on an upstroke, and then sound the last two notes with pull-offs (**FIGURE 1c**). Ending the picking pattern with an upstroke allows you to *snap* the string against the fretboard and achieve a "slap" effect. This effect is much more effective in the higher register than the lower register. When played really quickly, ending on the upstroke creates a *whipping* sound. If you have enough gain (preamp distortion) and use your guitar's neck pickup, as I like to do for this kind of lick, you get a "fluttering" kind of sound. Played this way, the lick sounds like it's broken up into "spurts," as opposed to hearing the evenly percussive attack of consistent alternate picking (**FIGURE 1a**).

⊓ = *downstroke* V = *upstroke*

FIGURE 1a alternate picking



FIGURE 1b legato (hammer-ons and pull-offs)

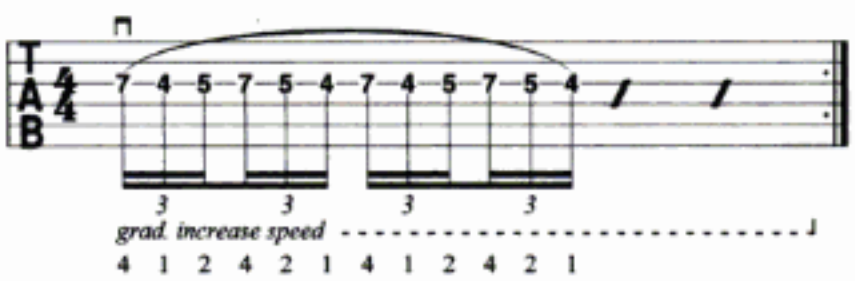


FIGURE 1c combining picking and legato

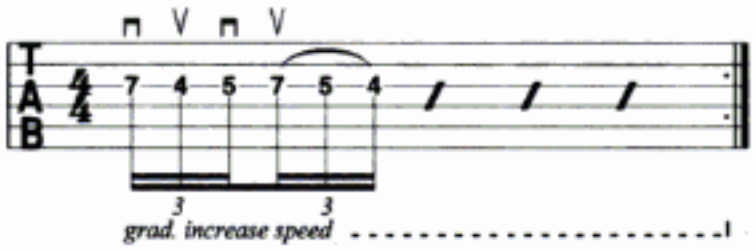


FIGURE 2

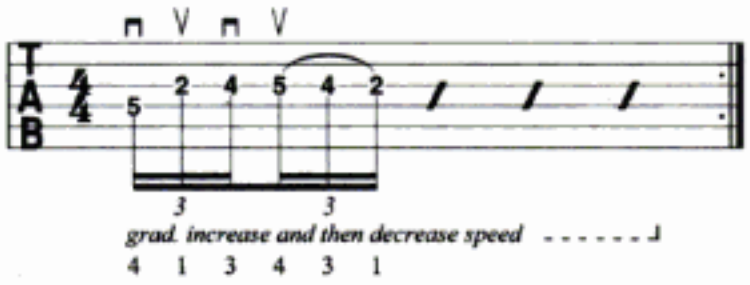


FIGURE 3 trill between ring finger and pinkie

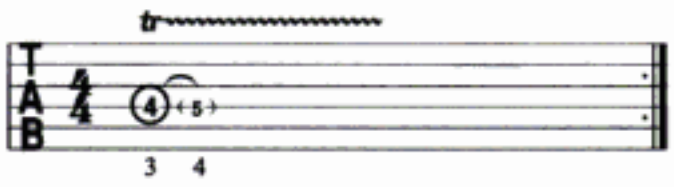


FIGURE 4

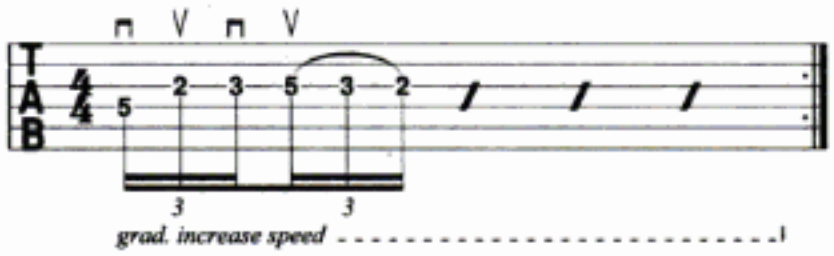


FIGURE 5a index-ring-pinkie



index-middle-pinkie



index-middle-ring w/stretch

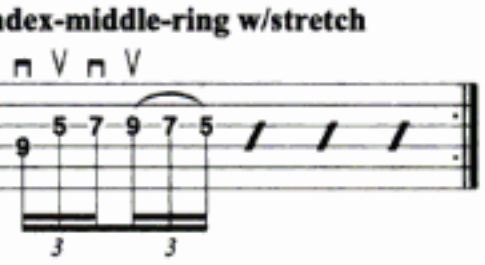
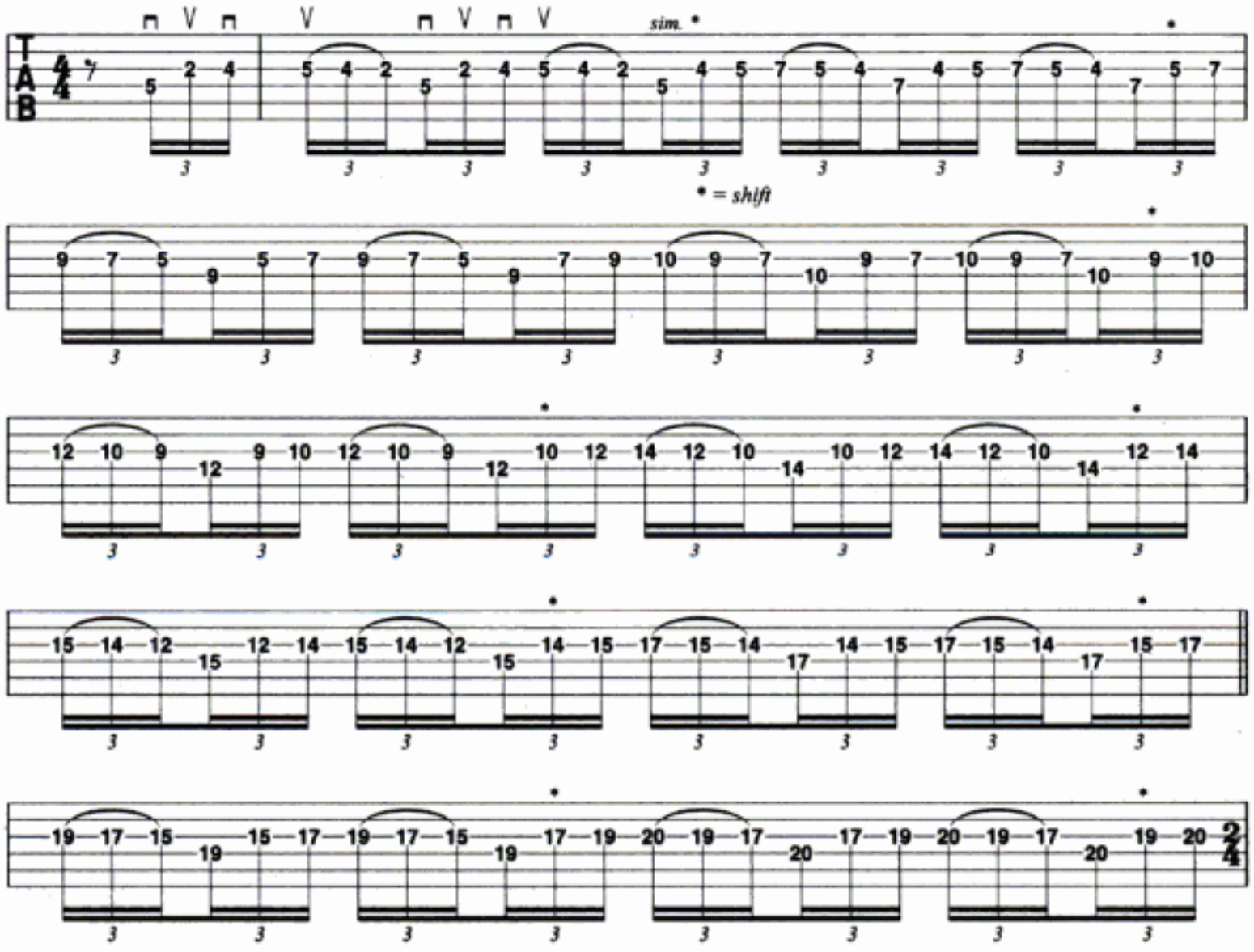


FIGURE 5b



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Let's take this concept a bit further and build more licks using this approach while introducing some string crossing. Instead of playing the first note on the G string, let's begin the lick with a note on the D string (**FIGURE 2**). Start slowly and then build up speed gradually while striving to play as cleanly as possible.

A big part of being able to play this lick fast and clean is to have good dexterity between the fret hand's ring finger and pinkie, which is difficult to develop. An effective way to do this is to play hammer-on/trill exercises with these two fingers. It's a little grueling, but practicing licks that use this fingering combination—as opposed to favoring one that's easier to play with, such as the more commonly used index-middle-pinkie combination (**FIGURE 4**)—is great for fret-hand dexterity. Ultimately, you want to be able to do both with equal comfort.

Let's take this idea and move it up the fretboard in a series of alternating "shapes," not necessarily staying *diatonic* (within a fixed scale structure) to one key. Here, I'm using three shapes (**FIGURE 5a**): I begin with the index-ring-pinkie shape from **FIGURE 4**, followed by index-middle-pinkie, and then index-middle-pinkie with a stretch, covering a five-fret span, from the fifth fret to the ninth. When doing five-fret stretches higher up the neck, you can use an index-ring-pinkie fingering combination.

Play these three shapes in sequence, moving from second to fourth to fifth positions, and then start the pattern again, moving from seventh to ninth to 10th. Then play the sequence twice more, moving from 12th position up to 20th, and then back down (**FIGURE 5b**).

At this speed, I'm pretty much playing near the limit of how fast I can alternate pick. If I really wanted to go any faster, I could pick back by the bridge saddles and really get into it, but it's much easier to instead use this "hybrid" approach of alternate picking combined with pull-offs. This technique enables you to move up to the next level without putting too much strain on your picking hand. And equally important, it *sounds* less strained.

Let's kick it up a notch and add more notes on the B string. This next pattern (**FIGURE 6**) alludes to a hybrid A Dorian/blues scale (A B C D E♭ E F♯ G. Here, I'm playing three notes per string in fifth position using the index finger, ring finger and pinkie. You should be able to see that each successive "shape" presented throughout this lesson is built upon the previous technique, so it's imperative to work diligently on the first two shapes so that you'll be able to execute this last one with speed and precision.

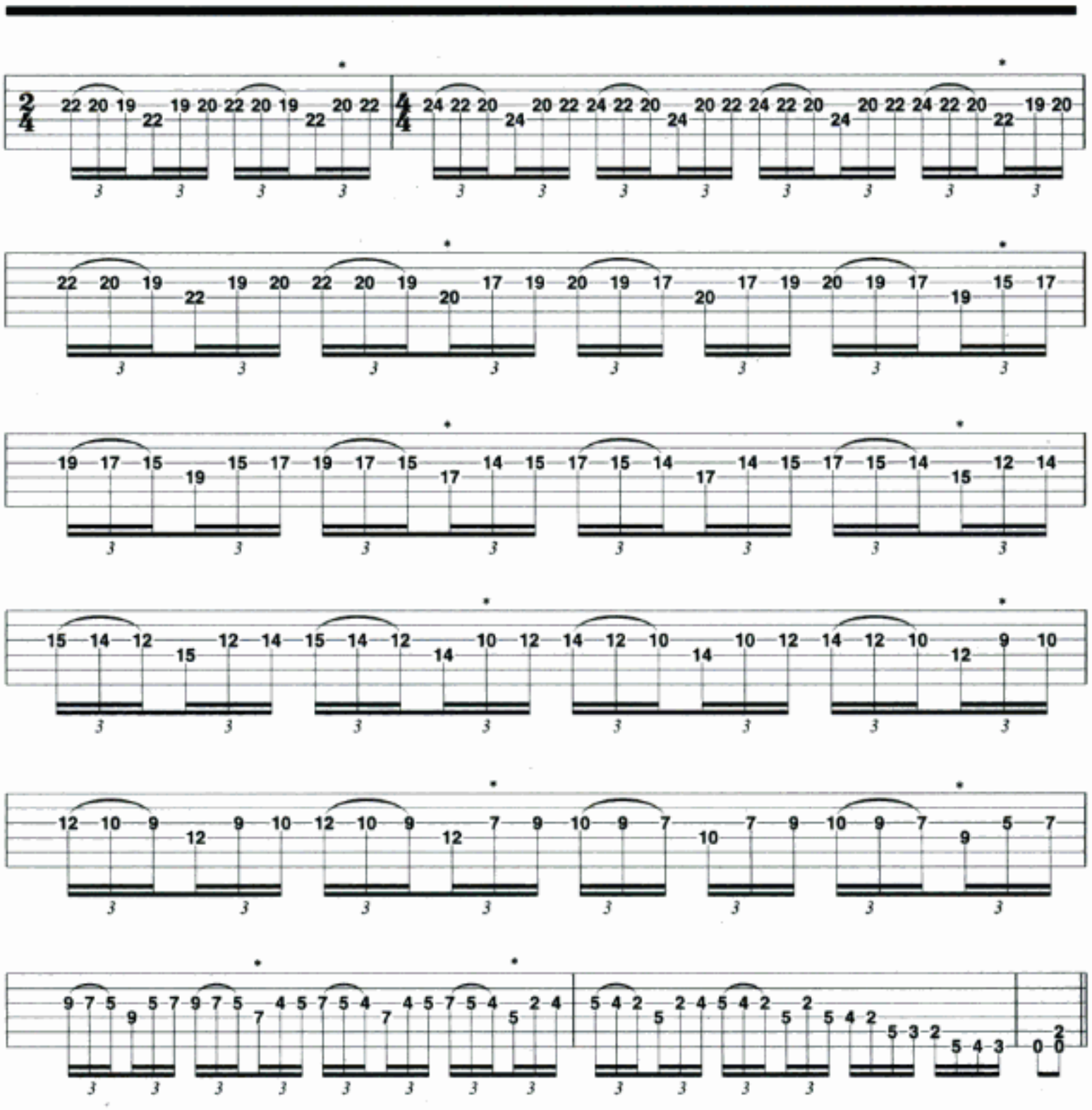
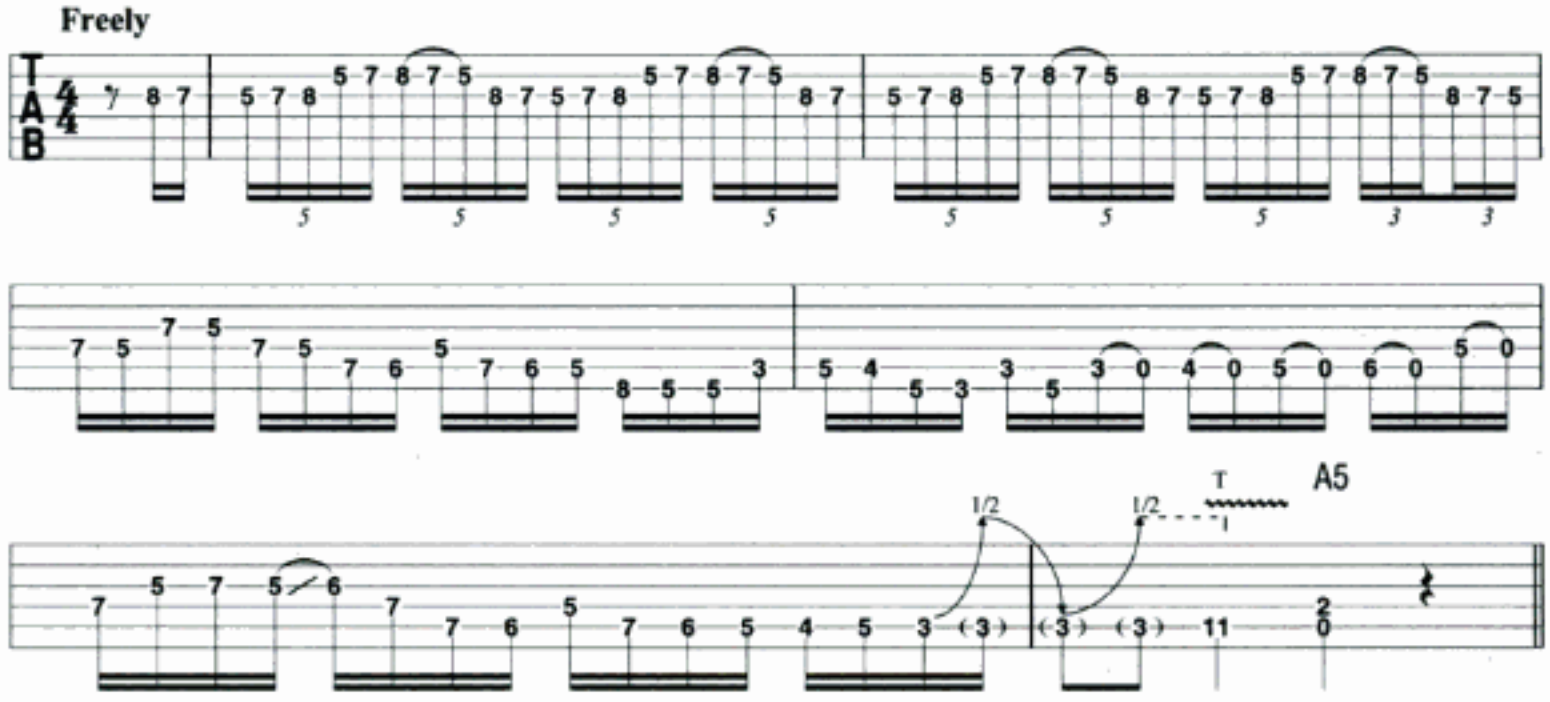


FIGURE 6



FIGURE 7



Once you've become comfortable with these patterns, try expanding upon the ideas embodied in them by moving freely into more standard rock-type licks, such as this (**FIGURE 7**). After all the intense hours of diligent practice, the fun part comes in applying new techniques to free-form musical expression.

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START WITH TECHNIQUE. FREEFORM EXPRESSION—AND SPEED—WILL NATURALLY FOLLOW.

BY JOE SATRIANI

WHEN I FIRST MOVED out to California in the early Eighties, I was on a mission to remove from my playing anything that sounded methodical. I was hearing other guitarists playing scales up and down the neck really fast, and I struggled with that approach because it held no appeal to me. I was coming from the school of Jimi Hendrix: guitar playing was supposed to be expressive—different on every song, different on every performance. Hendrix never sounded like he was practicing or playing anything that he might have practiced. It just sounded like pure music.

I made a choice to follow that path. It meant I would no longer attempt the methodical approach popular among other guitarists, but making that choice turned out to be the greatest thing in the world for me. I found that I enjoyed playing expressively, and that made me want to play more, which made me want to write, and then play, and then write, and so on. That's all that really matters. I don't want to deal with anything that bums me out or turns me off when it comes to playing music.

Having said that, I spent years studying every scale harmonized in every which way and every key, and I forced myself to know everything about, say, A♭ harmonic minor, just as easily as I would the C blues scale or E natural minor. That meant endless repetition of scales and years of practicing 12 hours a day and studying theory. Because all of that was so ingrained in me, I never completely turned my back on it. Rather, I decided I'd had enough and was ready to explore an area of freeform expression, where technique informs expression, any technique is okay and all techniques are equal. And that's where I am today.

As you might suspect from this rather integrated approach, I like to *combine* things when I play. That's particularly true when I solo. I might have the idea that I want to get a *legato* sound—meaning lines played with mostly hammer-ons and pull-offs, as in bar 1 of **FIGURE 1**—followed by some alternate picking (bars 2–4) and some phrases that incorporate the use of open strings (bar 5; here, in the key of E minor, you're afforded quite a lot of choices). I might then segue into some string bending (bars 6–8) and maybe throw in some arpeggio-based lines (bar 9). That's the kind of overall musical approach I want to hear, so playing something like this (**FIGURE 2**) represents a normal amount of "mixture" of the different approaches and techniques I like to combine.

A good example of this type of variety and balance is my solo in the song "Andalusia," from my new album *Professor Satchafunkilus and the Musterion of Rock*, in which I additionally allow open strings to ring through phrases. Each phrase either begins or ends with some open stings ringing, which is something I did as a way to make the solo sound more harmonic and less single-note-oriented.

The idea is to try to connect the lines together and, depending on what the bass and drums are doing, figure out the spots where I can move quickly around a scale to create excitement. Sometimes you can create the feeling of turbulent emotions by starting low, playing a lot of notes and leading up to something that's *screaming*. It's the feeling of "tension and release" that I'm looking for. I'm really just thinking, What am I eliciting from the listener? What kind of emotions am I playing with here?

FIGURE 1

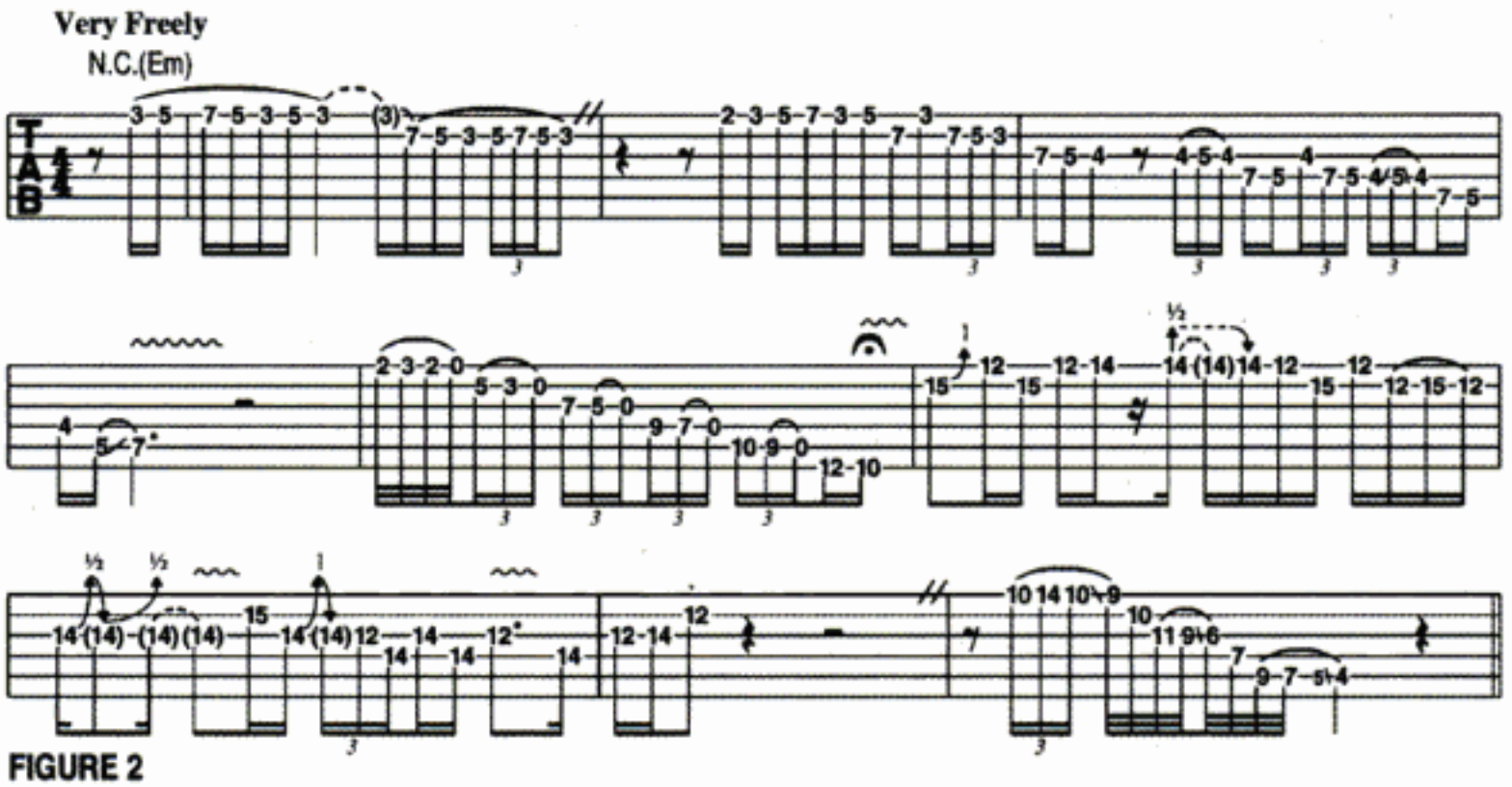


FIGURE 2

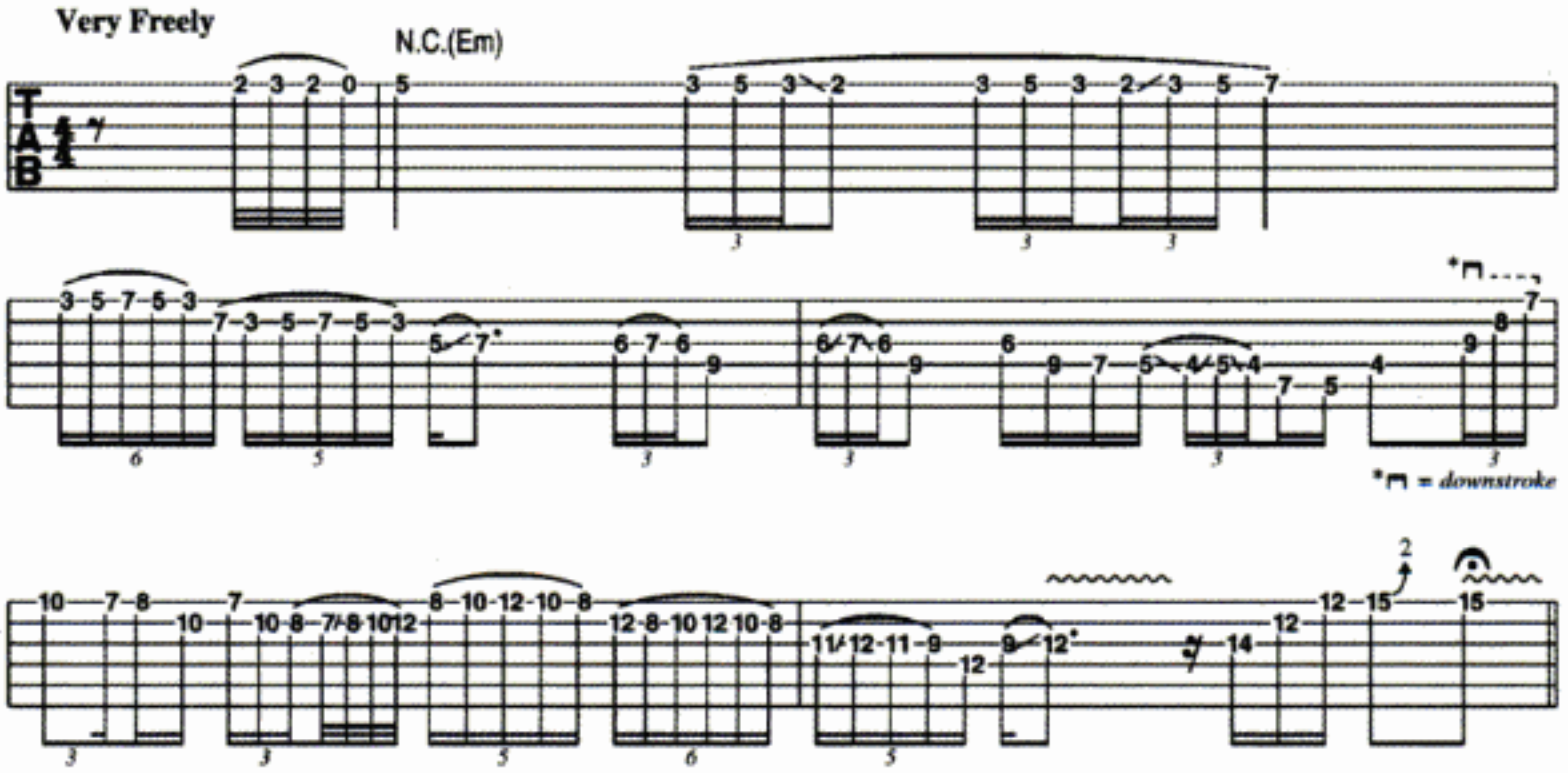


FIGURE 3a E natural minor: alternate picking



ALTERNATE PICKING IN E NATURAL MINOR

Playing the E Natural minor scale (E F♯ G A B C D) over a three-octave range (**FIGURE 3a**) is a great way to simultaneously work on alternate picking and get your scale patterns together all over the fretboard. Experiment with different ways of getting up and down the scale (**FIGURE 3b**) without necessarily ending the same way or stopping on the root every time. Instead, think in terms of the areas of the fretboard that appeal to you because of the *sound* that is produced.

Also, forget about practicing in a fixed tempo, or "on beat" with your phrasing; just amble about, making fingering choices based on *tone*. In the heat of the moment, when playing live, I go to certain strings and positions because of the sound that is there. If you're unfamiliar with the lower part of the neck when playing an E minor scale, then you're going to be stuck with the sound of only the higher part of the neck.

For that matter, forget about E minor scale positions for a moment—can you play the E natural minor scale on the high E string, moving from the lowest to the highest position (**FIGURE 4a**)? You can then expand it to this (**FIGURES 4b** and **4c**), combining legato techniques with an open-string idea.

In regard to fret-hand articulation, try to get the string under the fingertip as opposed to the finger pad, and use as little energy as possible while still looking for the best possible result. This means really focusing on getting "bang for the buck" with your fret hand. If you try to create a bit of an arch with the fret-hand fingers and aim for that perfect spot on the fingertip with which to fret, you'll achieve a nice, big sound with the legato technique (**FIGURE 4d**), so that it has *authority*. That's what you're looking for. To capture that authority, you have to drill it on the B string, the G string and so on, and put in the work. A good practice technique is to play along to a song and try to improvise a solo on one string only. This will help you discover if that type of approach will cause you to stumble.

LEGATO

A great way to build up fret-hand strength for executing long legato passages is to practice legato phrasing on each individual string (**FIGURE 5**). In this case, I pick the string only once, at the very beginning of each phrase, and sound all subsequent notes with hammer-ons and pull-offs. You should practice this slowly at first, striving for even volume from note to note, and gradually build up speed. You could also play *trills*—hammering between pairs of notes—using different combinations of fret-hand fingers.

No matter what you practice, you run the risk of reducing things to "practice-sounding" phrasing. Work to avoid this. If you can keep your practicing within a musical framework, like playing to a backing track, I think it will make your playing sound more musical, which will result in you experiencing music, as opposed to experiencing "practice."

SCALE POSITIONS

I learned about scale positions through books that showed fingerings, such as sixth- and fifth-string-root

FIGURE 3b

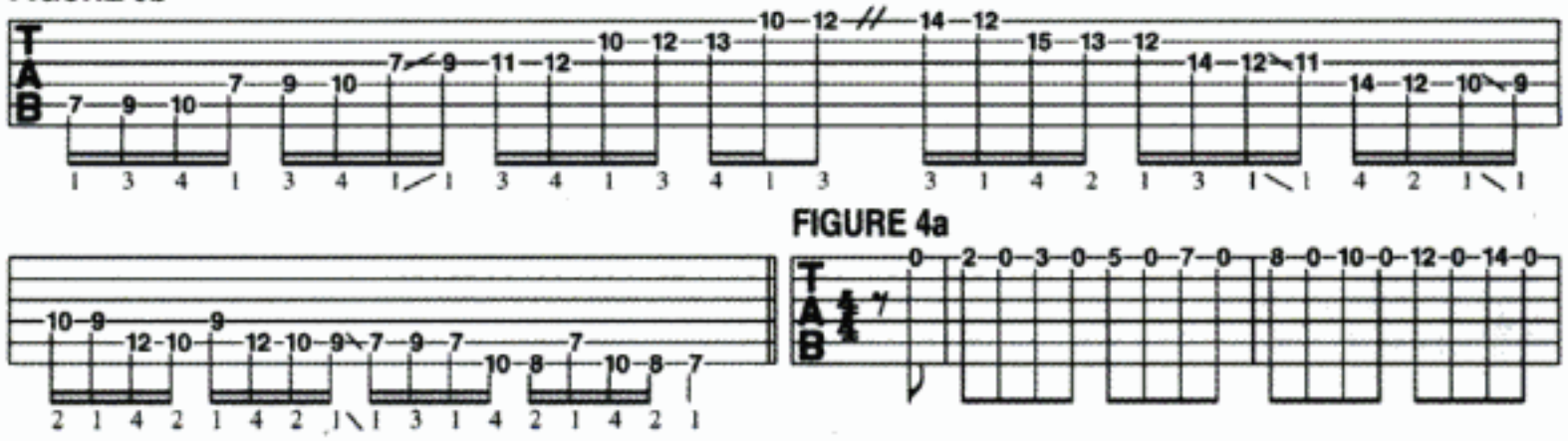


FIGURE 4a

FIGURE 4b

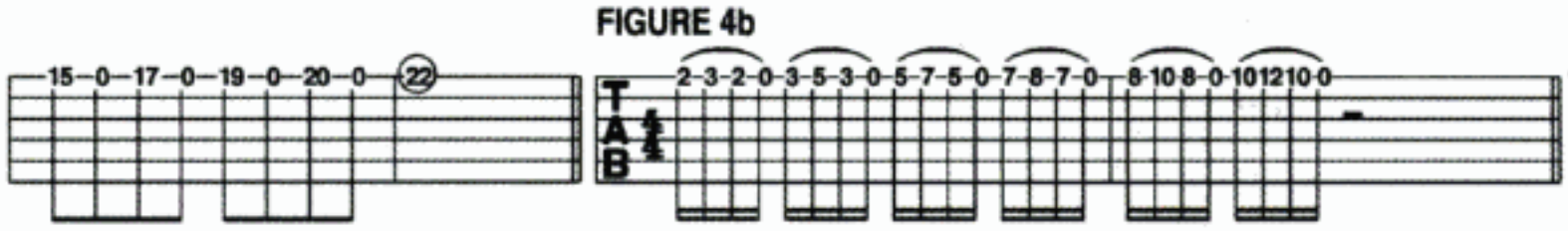


FIGURE 4c

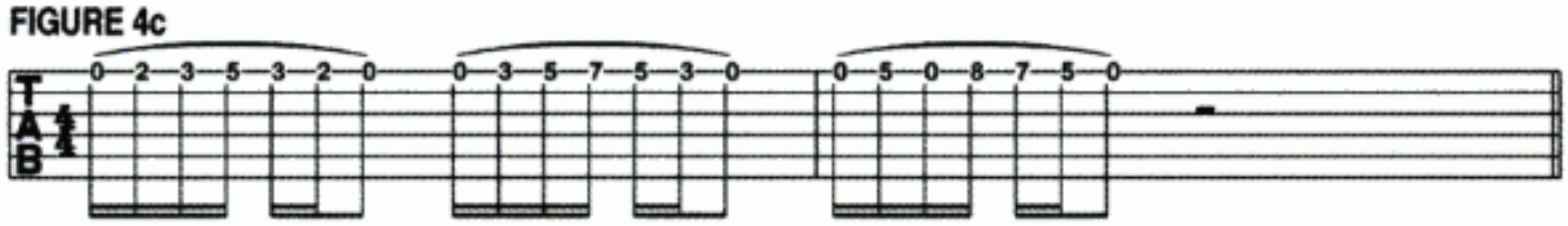


FIGURE 4d

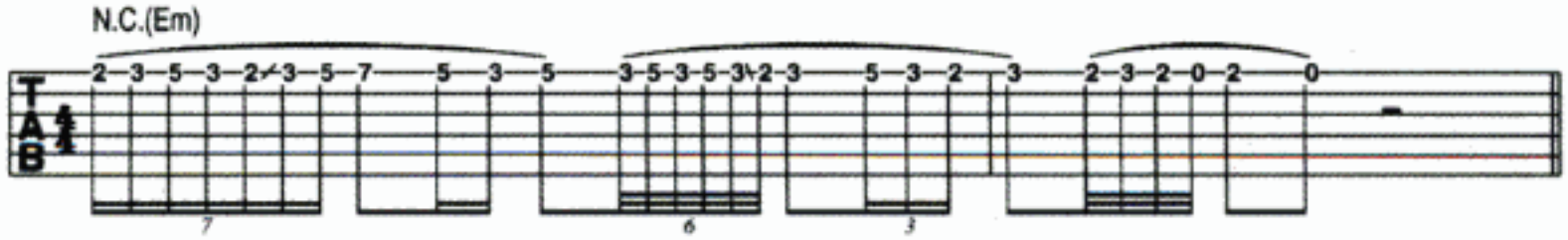
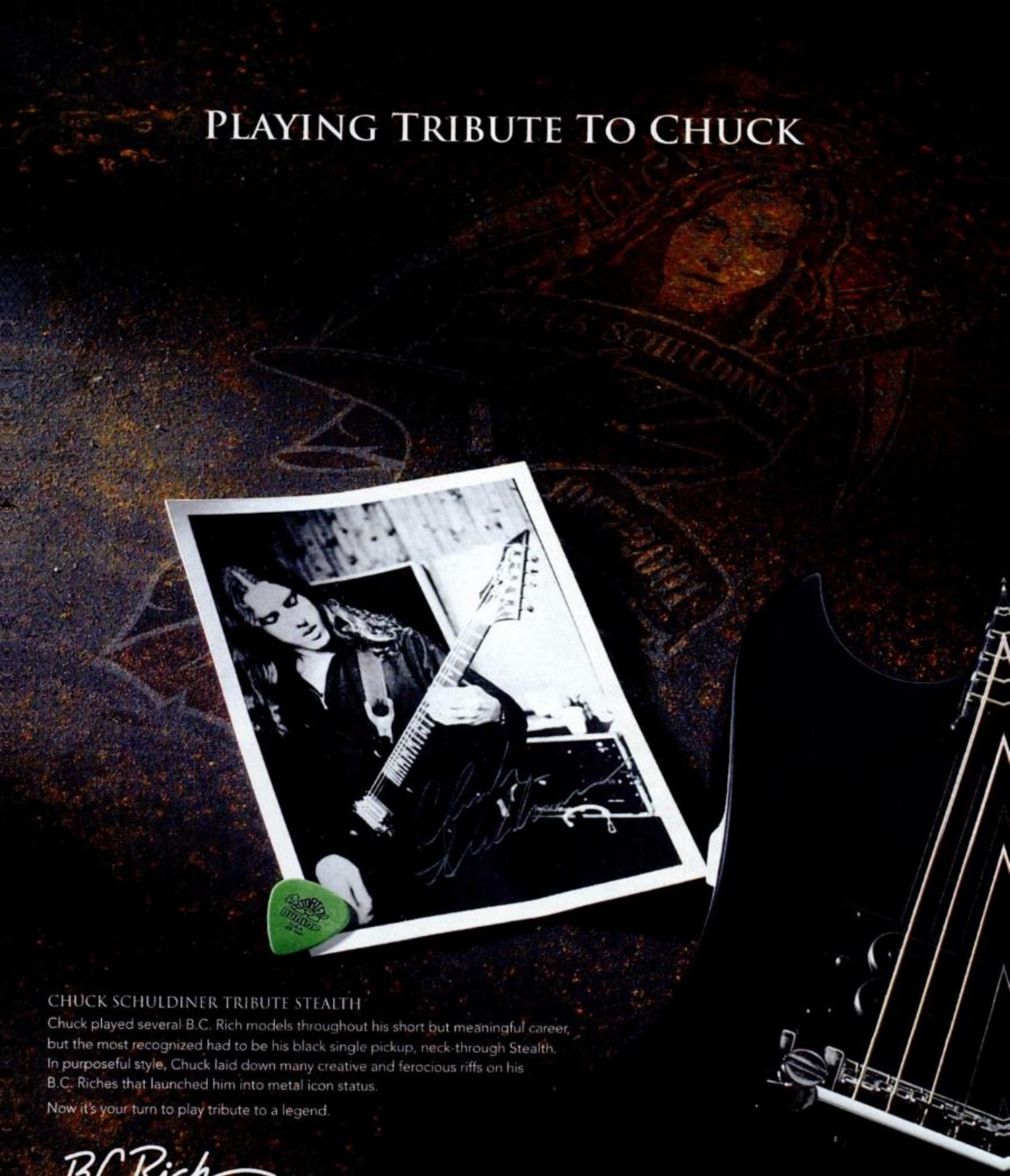


FIGURE 5



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scales played across two and three octaves. From there, I worked at playing each scale up and down one string. I also would sit and stare at the neck, looking for ways to connect two scale positions, play the scale on just three strings and so on. If you're dealing with a seven-note scale, like a diatonic mode, you can wander around in smaller areas of the fretboard. It's more difficult to do this with pentatonic scales, because the space between the intervals is greater, so you will have to move farther on the fretboard.

I started with these two-octave scales (**FIGURE 6a**) and these three-octave scales (**FIGURE 6b**). You can practice going up the scale one way and taking a different path coming down (**FIGURE 6c**). You can also play different modes back to back, such as Phrygian, Lydian, Mixolydian, Locrian and Phrygian-dominant, off of the same root note (**FIGURE 6d**). I would practice every scale I could think of, and then I'd do it in every key. For the brief period of time that I was studying with legendary jazz pianist Lennie Tristano, he would have me harmonize every scale in fourths, which was hard to do, and some of them sounded terrible. His concept was not to worry about timing. He said, "If you don't know what to play next, wait until you know what to play." In other words, don't make a mistake!

FIGURE 6a A natural minor

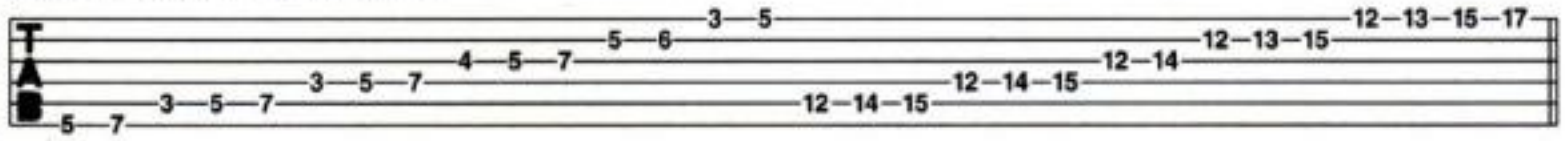


FIGURE 6b A natural minor

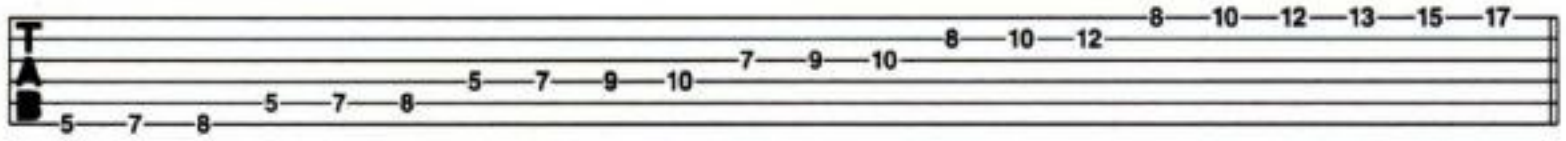


FIGURE 6c A natural minor

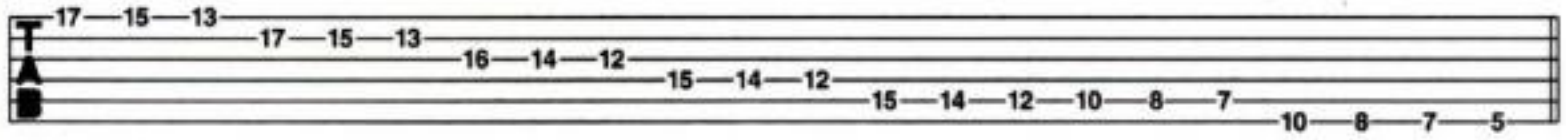
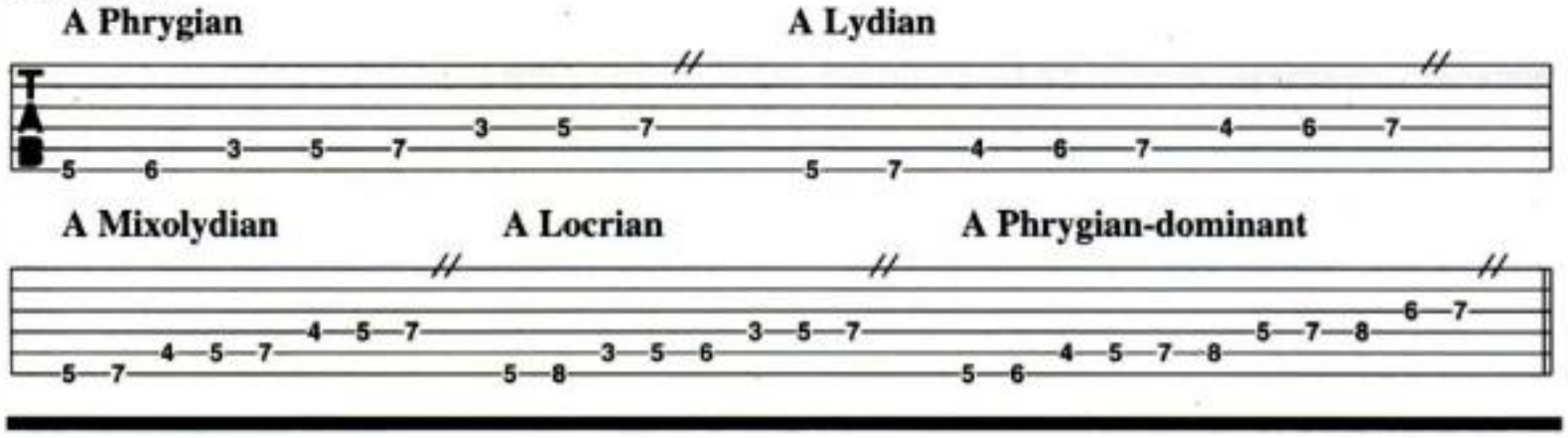


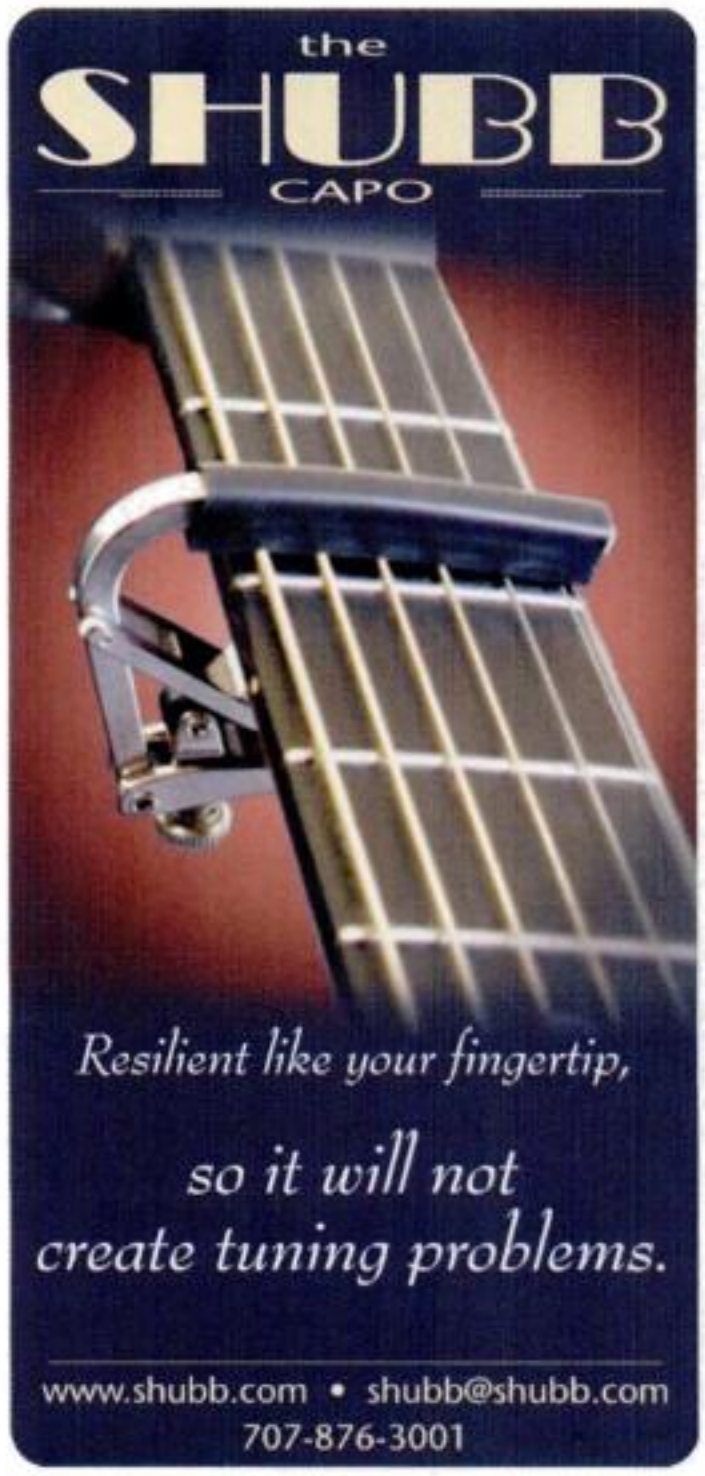
FIGURE 6d



Singing the scales as you play them is also very beneficial because it helps to create a visceral connection between the sound of the music and your body and establish a *physical* recognition of the sounds.

In my experience, it is essential to lay down a solid foundation of musical knowledge and familiarity on the fretboard. Once you've done that, playing fast will come naturally, since your ear and brain will know what to do.





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THE GROAN ZONE

USING CHORD SLIDES TO ADD AGGRESSION TO A RIFF



BY THE TIME you read this month's column, the U.S. leg of *Gigantour 2008* will have started. I'm really stoked about the bill. Once again it consists of exciting bands, amazing guitarists and great overall musicianship. There's no bullshit bands, just a bunch of talented people who are itching to work and will really deliver the goods to the fans.

Over the past few columns we've looked at subtle rhythm nuances that can really make a huge difference in the sound and impact of a riff, and this month we're going to examine another such technique: *chord sliding*. At some point you begin to realize that rhythm guitar is a completely different animal than lead guitar, though people often don't give it the attention it deserves. One of the greatest rhythm players I've ever heard is Malcolm Young of AC/DC, who I believe is almost criminally underrated and overlooked. I learned a hell of a lot about playing rhythm from listening to him when I was growing up. Malcolm has amazing timing, is able to hold things down and is great at pedaling one note while the rest of the song goes off in other directions. Malcolm opened up my world to the idea that a simple and well-executed rhythm idea can make a huge impact on even the simplest chord progression.

Chord sliding involves fretting a chord and sliding it into the next position. The effect is like a groaning sound. The guitar takes on a guttural voice that's really overwhelming.

I first used my chord-sliding technique when I was in Metallica. **FIGURE 1** shows a riff that's similar to one I did with them and that they still play. To hear how chord sliding changes the sound of a riff, compare **FIGURES 2a** and **2b**. **FIGURE 2a** in nowhere near as heavy as **FIGURE 2b**.

FIGURE 3 is a riff not unlike the intro to "Ashes in Your Mouth." As you can see, I go from an open E5 power chord to sliding an inverted, one-fingered shape from the first fret up to the third and play C5 before moving to G5 in the same position. The whole thing sounds a little odd when played slowly, but it sounds pretty cool when played at tempo in the indicated rhythm.

Near the end of "Hook in Mouth" I play slides that are even more exaggerated in a simple B♭-A-G power-chord progression. It really accentuates the groaning sound. **FIGURE 4** is based on a similar idea.

ON DISC

Try incorporating some chord-slide "groans" into your own riffs. As always, I recommend that you employ these ideas sparingly and tastefully. I strongly advise against overusing any technique for that matter. As the old saying goes, "familiarity breeds contempt." ❐

FIGURE 1

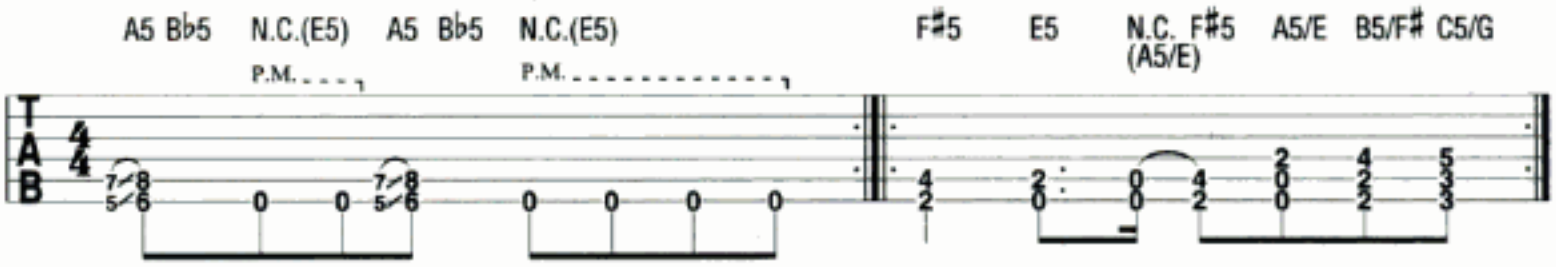


FIGURE 2a

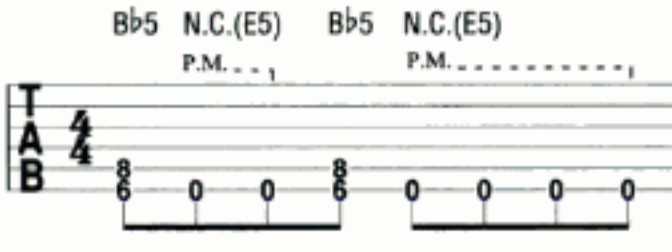


FIGURE 2b

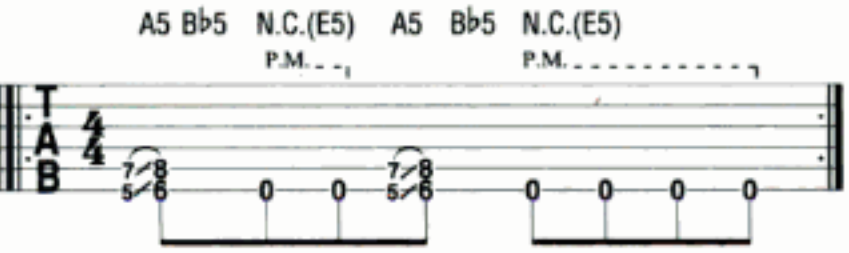
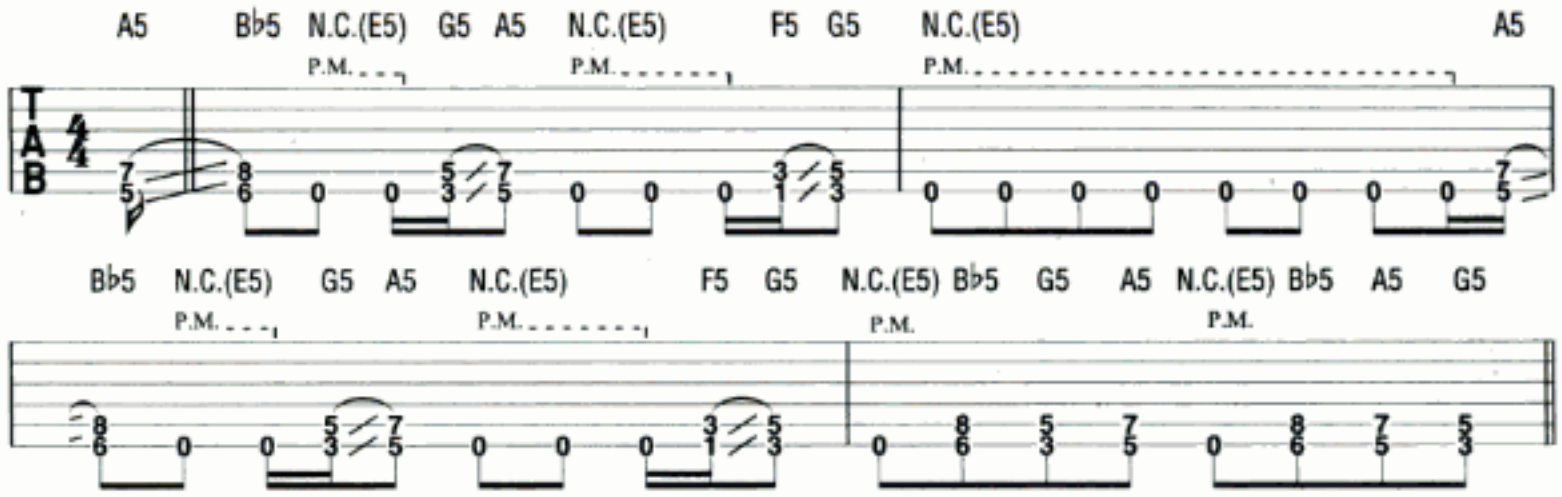


FIGURE 3

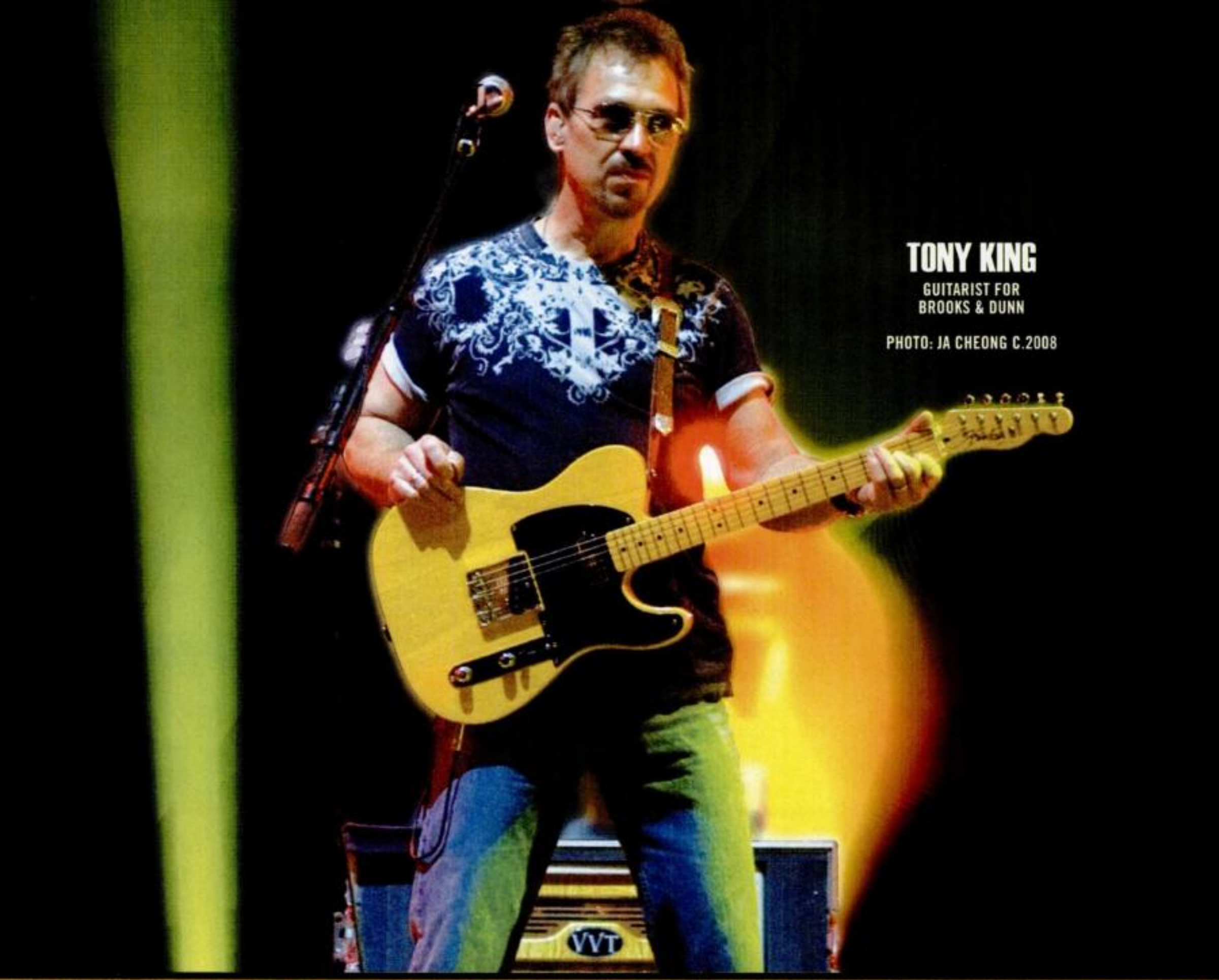


FIGURE 4



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OPENING YOUR THIRD EYE

THREE MAPS FOR MOVING IN AND OUT OF THE BOXES



IN THE PAST THREE columns we have been concentrating on the pentatonic scale. I've shown you the five boxes in positional play, how to get out of them by using whole steps in a diagonal pattern, and diagonal movements that emphasize the minor thirds. This month I'll demonstrate how to develop and integrate these three methods simultaneously. I like to think of them as maps that become evident once you open your "third" eye and see the connections that exist between them. Once you see them, they will forever release you from feeling hemmed-in by the pentatonic boxes.

First, let's review the intervallic formula for the major pentatonic scale: W-W-m3-W-m3. The formula for its relative minor pentatonic scale is m3-W-W-m3-W. You will recall that in each case the formula follows this order on any string or combination of strings, and it repeats ad infinitum in higher and lower octaves—or until you run out of frets or strings.

Whereas the major scale is a combination of whole steps and half steps, the pentatonic scale is a combination of whole steps and minor thirds. The minor thirds are always surrounded by whole steps: one on one side and two on the other.

The pentatonic positional boxes consist of whole steps and minor thirds, and playing them requires that you make fingering changes as you move across the strings. In the first box, shown in **FIGURE 1** in the key of A major and its relative minor, F♯ minor, we begin with a minor third, followed by whole steps on the next three strings and minor thirds on the next two. Some of the intervals are "invisible" because they exist between two sequential notes on adjacent strings.

The diagonal movements, which I call "trees," move through the boxes and allow you to use one fingering pattern to work your way up and across the neck. Diagonal movements are useful when a movement to the neighboring string would require a change of fingering pattern. To use them, slide up one whole step on the string you're playing and continue your fingering pattern over the next two strings. When you encounter another fingering change, simply repeat this formula, as demonstrated in **FIGURE 2**. Note that in the boxes there are never more than two adjacent minor thirds, but sometimes there are three adjacent strings with whole steps on them. This means that the lowest-pitched string with whole steps on it would slide down a whole step to move into a diagonal pattern, and the third, or highest, string with a whole-step movement on it would move up by a whole step so that you can move into the continuous diagonal pattern showing the whole steps.

A third map is created by looking at all the possible vertical and horizontal movements—vertical meaning up and down on any single string, and horizontal meaning across the strings in position—that exist in any of the boxed structures. We know that a minor third will always have a whole step above and below it, but a whole step might have a whole step or minor third above it, or a minor third on both sides of it, or a minor third below it and a whole step above it. Those are the only possibilities.

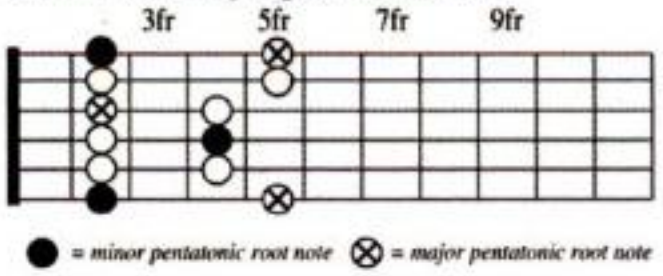
Now you should be able to find your way in or out of any box, either diagonally or vertically. When you know both diagonal patterns—whole steps and minor third diagonals—and also the five boxes, you have three maps, or "eyes," which operate simultaneously. Then you can play in any box and leave it at any time, or play diagonal movement patterns and enter a new box at any time. If you follow this logic you will be free of the boxes forever, but also have them at your command. It is practically miraculous, and you'll never play another wrong note no matter which route you take through the scale. **FIGURE 3** is an example of one of many ways to freely move about the neck using this concept in the key of F♯ minor or A major. Notice that I use both whole-step and minor third diagonal trees, sliding with the pinkie or ring finger when ascending and the index finger when descending, and also run across several boxes.

Analyze and utilize. Practice heavy. Make it fun. I'll see you next month. ❐

ON DISC

RICHARD LLOYD is a founding member of the rock band Television and teaches aspiring guitarists at his studio in New York City. His new album, *The Radiant Monkey*, is available on Parasol Records. For more information, visit richardlloyd.com and parasol.com.

FIGURE 1
F# minor/A major pentatonic box 1



box 2 from positional play

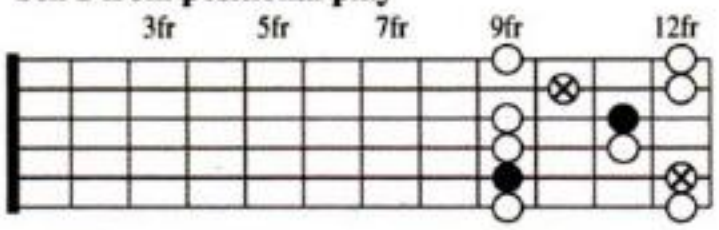
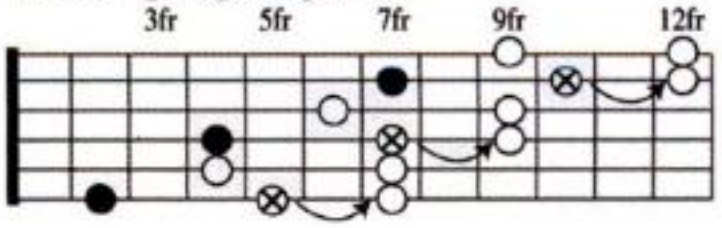


FIGURE 2
ascending diagonal pattern



descending diagonal pattern

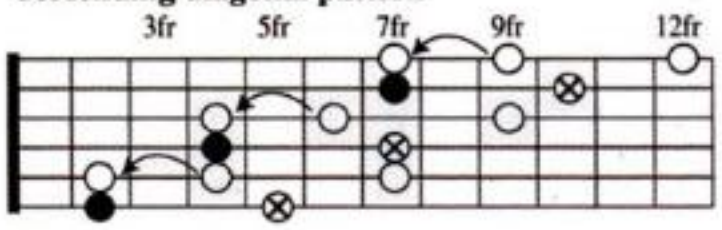
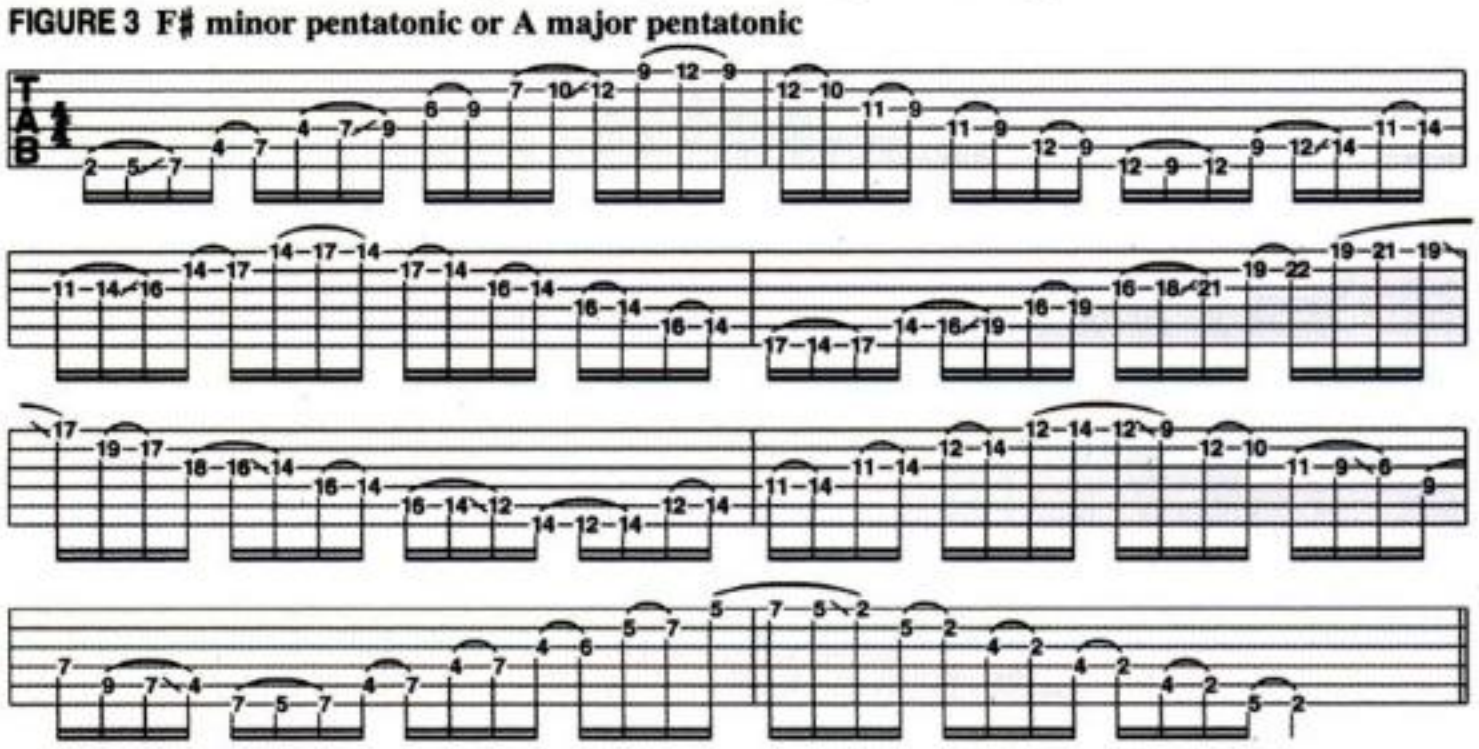


FIGURE 3 F♯ minor pentatonic or A major pentatonic



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THE SHADOW KNOWS

PLAYING THE HARMONIZED RIFFS IN "HANDS WITHOUT SHADOWS"



THIS MONTH I'D like to take a look at the title track to my album *Hands Without Shadows*, specifically, the melodic figures based on the A harmonic minor scale (A B C D E F G♯) that I harmonized with multiple overdubbed guitar parts. **FIGURE 1** illustrates this scale, which is intervallically spelled 1 2 ♭3 4 5 ♭6 7. Harmonic minor is nearly identical to natural minor (spelled 1 2 ♭3 4 5 ♭6 ♭7), the only difference being the scale's seventh degree; in A harmonic minor it's major, G♯, while in A natural minor (A B C D E F G), the seventh is minor, or "flatted," in this case G natural.

The harmonies I created for my A harmonic minor melody are based on the standard, tried-and-true practice of stacking a *third* and a *fifth* above each melody note while staying within the scale. This is what's known as *diatonic triads harmony*. If I were to play harmony notes that are outside of the scale, the harmony would no longer be considered diatonic.

FIGURES 2a-c depict the three single-note guitar parts that make up this harmonized melody. **FIGURE 2a** is the melody, which starts on the root note, A. The "shape" of the melodic line is very simple: in bar 1, it goes straight up and down the scale within the span of one octave; bar 2 begins with the interval of an octave as I move from a low A to an A one octave higher, after which I stay in the higher octave and play the major seventh, G♯, the minor third, C, and the second, B, in an alternating, "pivoting" fashion against the A root note.

Before we get to the two harmony lines, let me first point out that the melody, as well as the harmonies, are articulated with alternate (down-up) picking throughout. Also, some of the fret-hand fingerings are a little unusual and require a bit of a stretch, so make sure both hands are warmed up before playing these lines. I've included fret-hand fingerings to guide you.

The first harmony part (**FIGURE 2b**) begins on C, a diatonic third above the initial A note in the melody. Following the contour of the original melody, this first harmony travels straight up and down the A harmonic minor scale in bar 1 and moves from the minor third, C, up to C one octave higher and then back down. Likewise, in bar 2, the high C note serves as a fulcrum around which other notes pivot, in this case B, the second, E, the fifth and D, the fourth.

The second harmony part, illustrated in **FIGURE 2c**, stacks a layer of diatonic thirds above the first harmony part (**FIGURE 2b**), beginning on E, the fifth scale degree of A harmonic minor. This line may also be thought of as being *diatonic fifths* above the original melody. Looking at all three lines together, the melody starts on the root note, A; the first harmony starts a third higher, on the minor third, C; and the second harmony starts a fifth higher, on the fifth, E. Played together, these three notes form an A minor triad (A C E). As the melody and two harmony lines proceed to "walk" up and down the scale together in lock-step fashion, they scroll through the complete set of diatonic triads of A harmonic minor. The triads are Am (A C E), B° (B D F), C+ (C E G♯), Dm (D F A), E (E G♯ B), F (F A C) and G♯° (G♯ B D). Notice that all of these notes are included within the A harmonic minor scale and that there are no "outside" notes.

Try applying the formula of stacking diatonic thirds to your own melodic inventions, basing the melodies on this or any other scale you can think of. If you stay diatonic, you can stack harmonies all day long and every new line will sound great. ❐

FIGURE 1 A harmonic minor

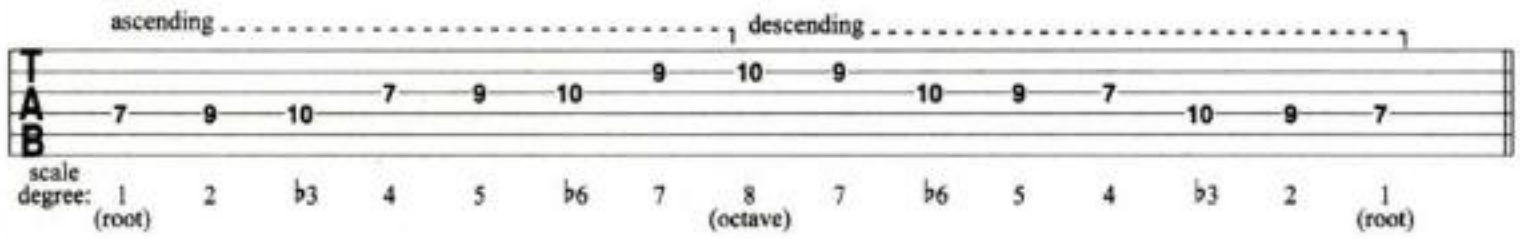


FIGURE 2a melody

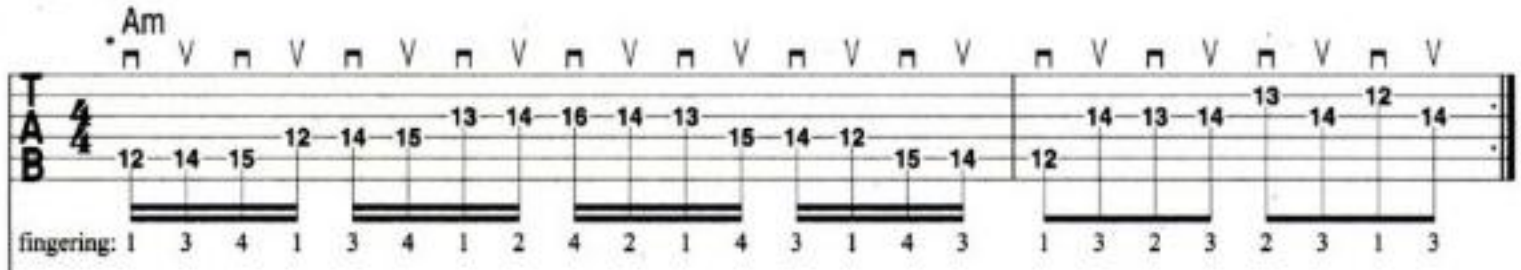


FIGURE 2b first harmony (a third higher than the melody)

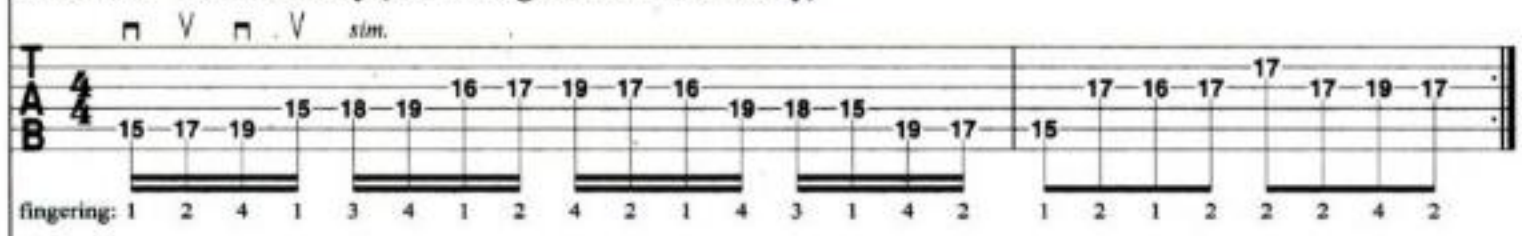
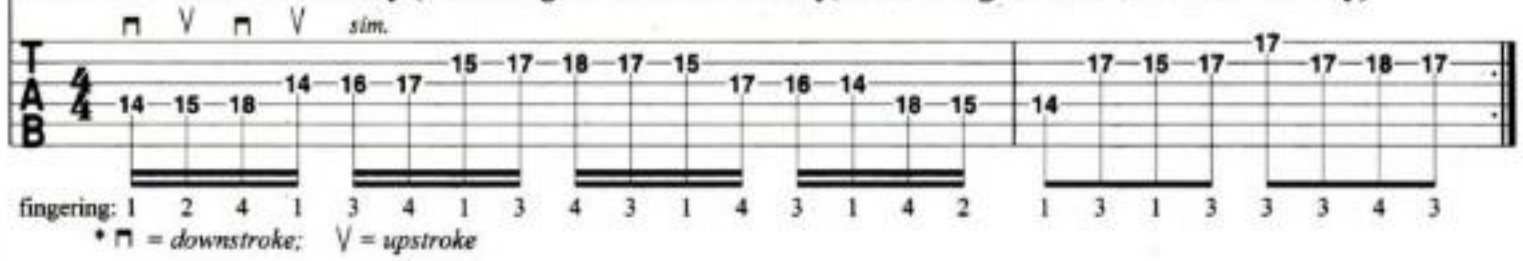


FIGURE 2c second harmony (a fifth higher than the melody; a third higher than the first harmony)



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TRAVELIN' MAN

BLAZING UP AND DOWN THE FRETBOARD WITH PENTATONIC SCALES, PART 2



ON DISC

IN LAST MONTH'S column, I laid out my approach to connecting pentatonic-minor fretboard positions when soloing. To do this I used a combination of straight minor pentatonic scale forms and what I call "hybrid" scales, which include intervals that fall outside the structure of minor pentatonic, such as the second, major third, flatted fifth and sixth. I prefer to play as spontaneously as possible, allowing the moment to steer me toward melodic note choices. That said, I would never be able to play with this kind of freedom if I hadn't spent many hours deciphering different ways to move up and down the board.

With slight variations in sound and approach, one can cover a host of styles just by sticking with minor pentatonic and its permutations. **FIGURE 1** illustrates a straight, bluesy lick based on G minor pentatonic (G B♭ C D F) moving from third to sixth position. Notice the use of subtle quarter- and half-step bends, used to lend a vocal quality to the lines.

If I switch to using some overdrive and a bit of delay, it's easy to expand the ideas and move into a "rock" feel, as shown in **FIGURE 2**. Through the first two bars, I stick with G minor pentatonic, but, starting on beat two of bar 3, I expand on the harmony by including the major third, B, as well as the sixth, E, and ninth, A. I push it a little further in bars 4 and 5 but then round out the idea with a return to G minor pentatonic in bar 6, ending with a fast descending lick in "Eric Johnson" mode.

My advice to guitar players is simple: learn how to play using every fret, and in every key. A good way to force yourself into new positions is to take a simple scale like G minor pentatonic and move through different positions a freely as you can, akin to **FIGURE 3**. As you play through these licks, you'll see that I move in and out of G minor pentatonic in an effort to weave an interesting improvised melody.

FIGURE 4 offers a similar idea, leaning more on the IV chord in the key of G, which is C, and then resolving back to G. Once you are comfortable with these position shifts, try inventing some variations of your own. ❐

FIGURE 1
Freely
G7



FIGURE 2
Freely
G7

FIGURE 3
Freely
G7

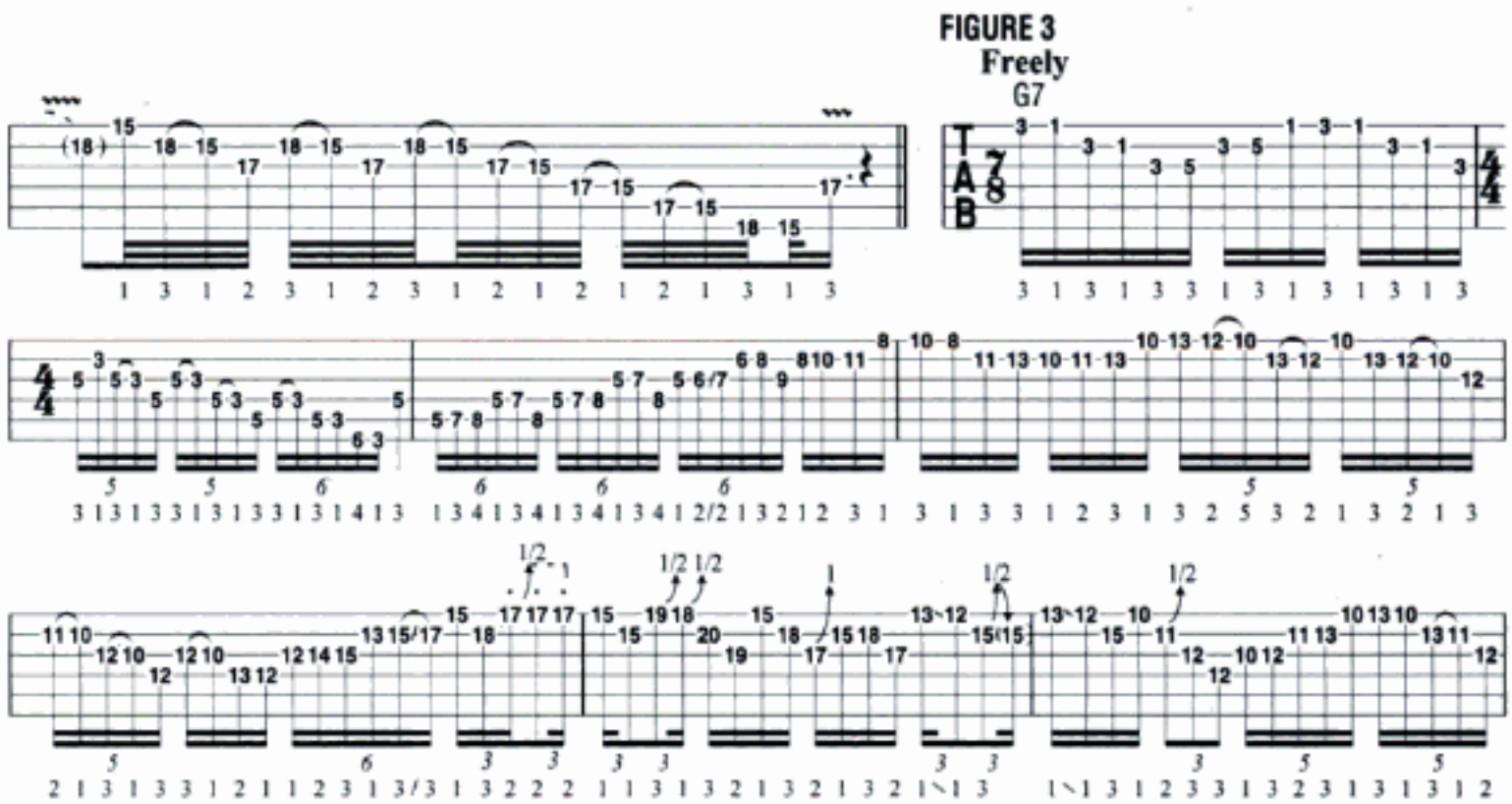
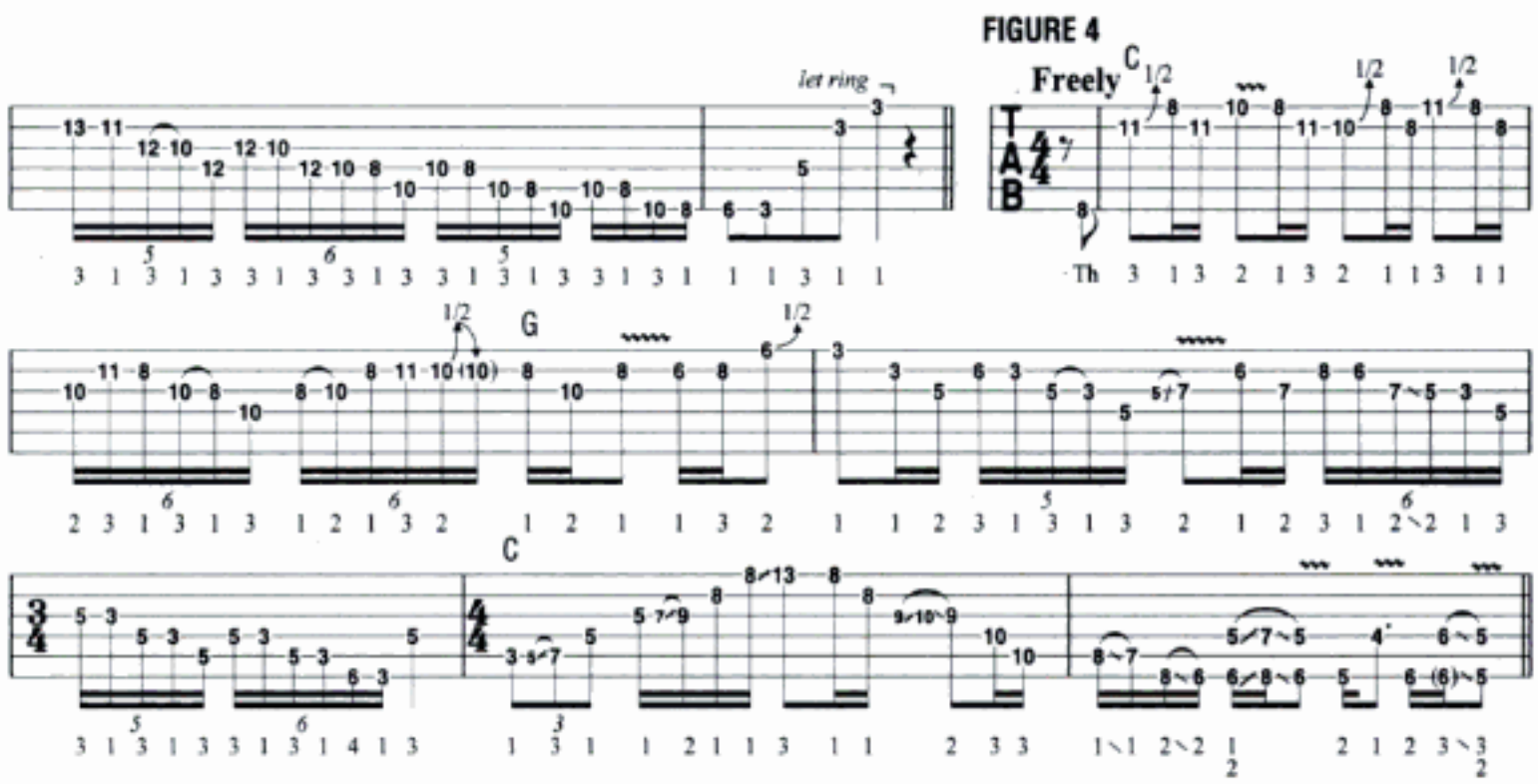


FIGURE 4
Freely
C
let ring
G
C



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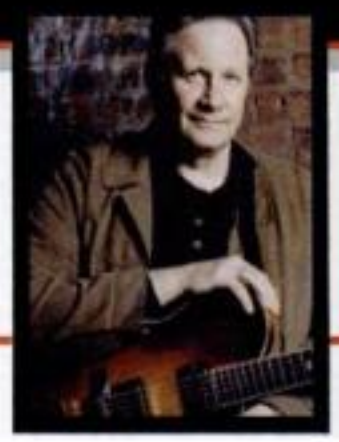
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ALTERNATE ROUTES

IMPLYING A TRITONE SUBSTITUTION OVER A ii-V-I PROGRESSION



ON DISC

A FAVORITE PASTIME of jazz musicians when improvising over a ii-V-I progression is to juxtapose or imply a *tritone substitution*—so called because it's a dominant seventh chord rooted three whole tones, or a flatted fifth, away—over the V chord. For example: a ii-V-I in C is Dm7-G7-Cmaj7; substituting D♭7 for G7 results in a ii-♭II-I progression with a chromatically descending bass line, which is something most jazzers would agree sounds decidedly hipper. If you check out the chord shapes illustrated above this month's figures, you'll notice that G7 and D♭7 have two notes in common: F and B. These are the seventh and third of G7, respectively, and their roles switch when played over a D♭ bass note. This month, I'll show you some cool ways to play around with this intriguing harmonic connection and create interesting, adventurous single-note melodies over a ii-V-I progression.

The great jazz guitarist Wes Montgomery loved to use tritone subs in both his single-note lines and chord solos. **FIGURE 1** is a Wes-style line played over a ii-V-I in C. The notes played over G7 in bar 2 may be analyzed as being derived from the G super-Locrian or diminished whole-tone scale. If the accompanist substitutes D♭7 for G7, these same notes suddenly sound like they're from D♭ Lydian-dominant. (See my April and June 2008 columns for an in-depth exploration of these two scales and their applications.) Here's the twist: what Wes would often do, rather brilliantly, is take the tritone sub concept a step further, or should I say backward, and put a ii chord in front of the tritone sub, the ii chord being a minor-seven chord rooted a fourth below, in this case A♭m7. In bar 2 of **FIGURE 1**, this chord may be substituted for D♭7 for the first two beats.

FIGURE 2 is another signature Wes move that makes this same kind of secondary ii-V substitution more forceful and compelling, as the G♭ note played on the downbeat of bar 2 functions as the seventh of A♭m7 and momentarily clashes with either G7 or D♭7. This *melodically implied substitution* nevertheless works well over either of these dominant-seven chords in this context, injecting a brief splash of dissonance into the proceedings. The ear accepts the "outside" note because it's transitory, which is an important concept to always keep in mind.

FIGURE 3 is an excerpt from an improvised solo I played over a repeating Dm7-G7-Cmaj7 vamp on this month's CD-ROM video lesson. Notice the two implied A♭m7-D♭7 substitutions, as well as the Lydian and chromatic adornments over Cmaj7 and the varied rhythmic phrasing. ❐

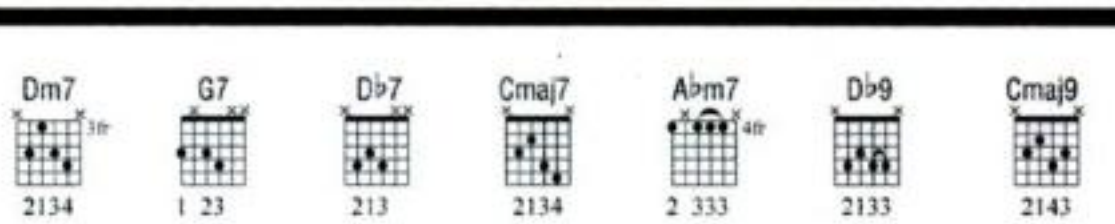


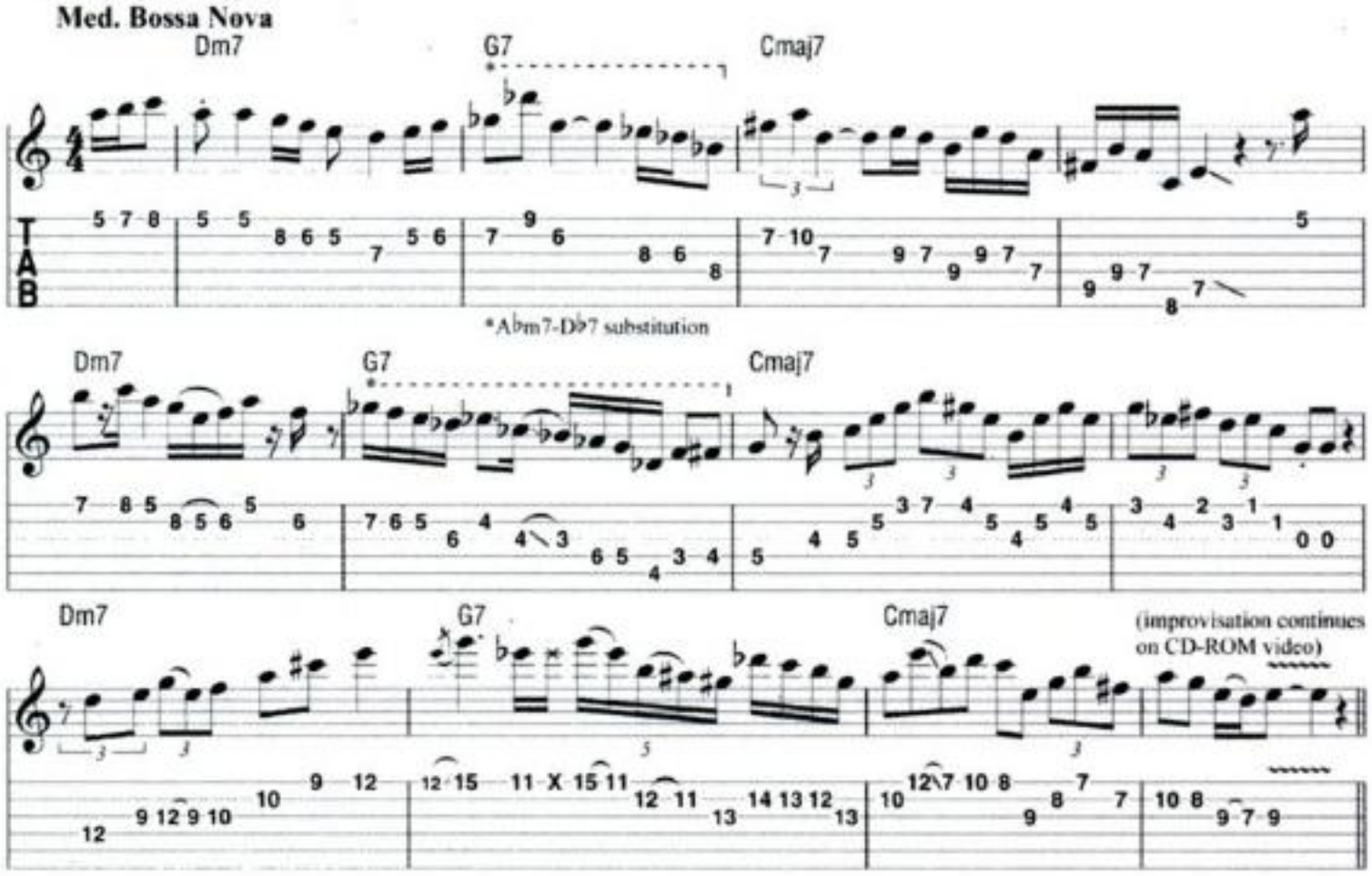
FIGURE 1



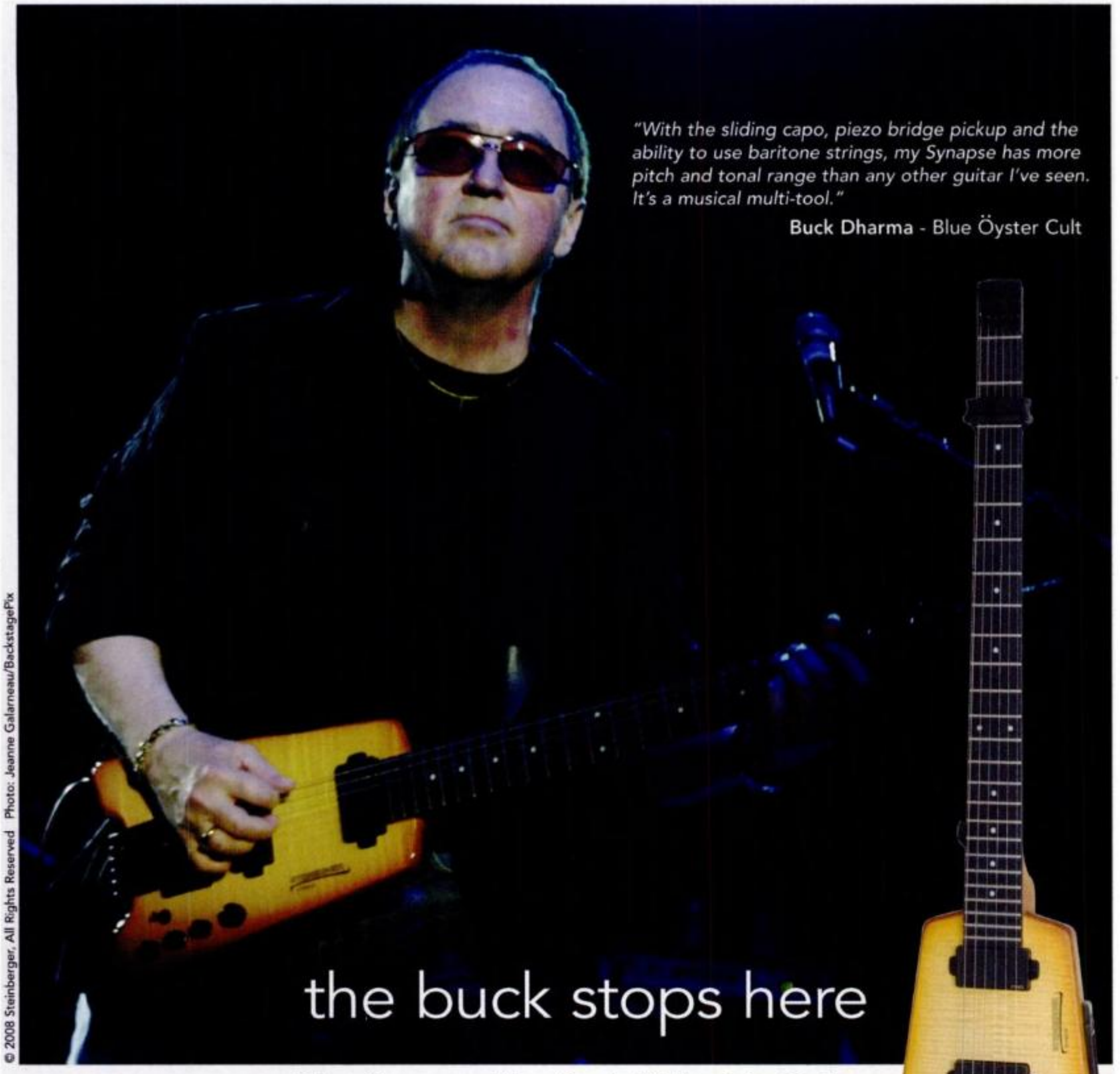
FIGURE 2



FIGURE 3



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SEEING DOUBLE, PART 1

IMPROVISING WITH DIATONIC THIRDS



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IN THE DECADES before the development of the electric guitar, blues players developed various techniques to maximize the volume of the acoustic instrument. One such method was to solo using *double-stops*, or two notes at a time, since they are louder than single-note licks. Amplifiers made single notes king, but double-stops remain a very useful part of the blues vocabulary.

Technically known as *diatonic harmonic intervals*, in blues the two most common double-stops are *thirds* and *sixths*. The term "interval" describes the distance between two notes according to the number of consecutive scale steps they encompass; for example, the note pairs C-E (spanning C-D-E) and D-F (spanning D-E-F) are both thirds. Think of the sound of two voices singing in close harmony, or the signature guitar lick in "Sweet Home Chicago," and you have the sound of thirds.

Any diatonic (seven-note) scale can be harmonized in thirds, but most common in blues is the *dominant* scale (or *Mixolydian mode*; a major scale with a lowered seventh). Unlike a single-note blues scale that fits over all three chords in a progression, each harmonized scale is related to a single chord and consists of two interval *qualities* (major and minor) arranged in a specific order. **FIGURE 1** shows third-interval patterns for E7, A7 and B7 (the I, IV and V chords in the key of E) laid out side-by-side along the first two strings; the best way to learn them is to memorize the order of shapes. You can play thirds on any two adjacent strings, but much of what you hear in blues is played on just the top two strings.

FIGURE 2 is a 12-bar solo in thirds that connects the three harmonized scales with phrases used by players as varied as Lonnie Johnson, Chuck Berry, Freddie King and Stevie Ray Vaughan. Each time the chord changes, the melody (upper note) lands on a chord tone (root, third, fifth or seventh). Chromatic (half-step) slides and melodies help to tie the phrases together, and in bars 7 and 8 open strings further fatten the sound.

Have fun with these, and next time we'll take a look at harmonizing in sixths. ❐

KEITH WYATT teaches blues guitar at Musicians Institute. He performs with the Blasters and has authored videos, books and articles on the blues and guitar.

FIGURE 1

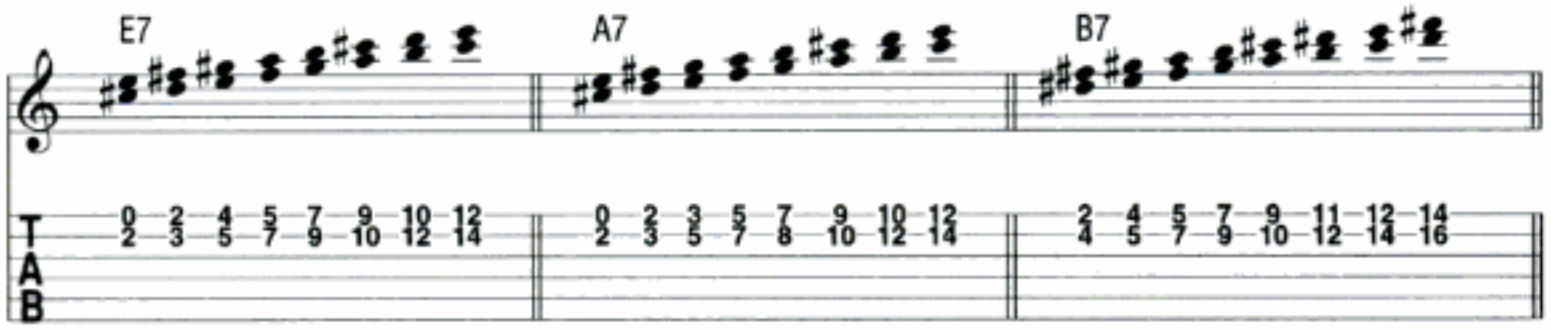


FIGURE 2



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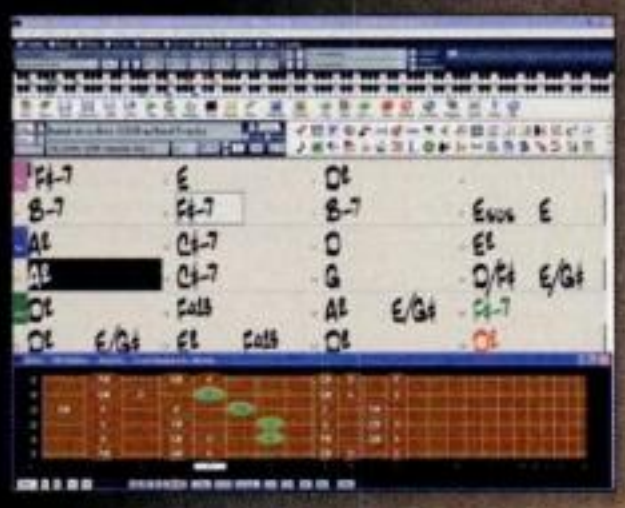
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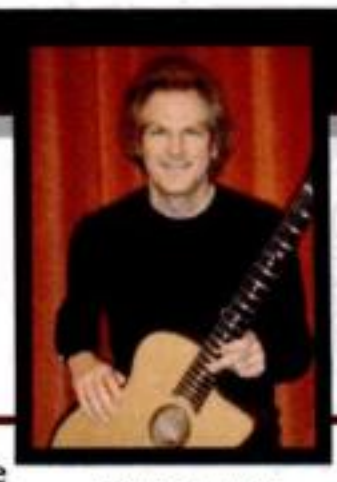
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THE REST STROKE

UNVEILING THE SECRETS TO DJANGO'S PICKING STYLE

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JOHN JORGENSON is one of today's most respected and versatile guitarists. He is well known for his work with Emmylou Harris in the Desert Rose Band, his Tele-melting collaboration with Will Ray and Jerry Donahue in the Hellecasters, his six years working with Elton John and, in recent years, his mastery of "gypsy jazz" and the music of jazz guitar icon Django Reinhardt.

IF YOU'VE EVER viewed footage of Django Reinhardt (1910-1953) playing the guitar—and what's available is incredibly scant—you can see that his pick hand floats freely over the top of his instrument, with his wrist bent and his forearm resting on the body of the guitar. To my mind, this is most likely a picking technique that had been around for a very long time. *Oud* players (an oud is a pear-shaped, fretless stringed instrument, predecessor of the lute and still commonly used in Middle Eastern music), for one, use a similar picking posture. This is also true for most mandolin players from Italy. Oud players use a really long pick that looks almost like a chopstick, holding it in such a way that the longer part protrudes from the back of the hand. The floating technique is a necessity when using such a pick.

The reason this technique works so well when playing in the "gypsy jazz" style is that it's easy to play fast; you are just rocking the wrist back and forth with the forearm resting, so it's very comfortable. For me, it's much more comfortable and less stressful than keeping the wrist and forearm stiff and moving the entire forearm when picking, as many players do. For some of the single-note phrases I play, I might anchor a pick-hand finger or two against the face of the guitar for added stability.

A major element of the "gypsy picking" technique is called the *rest stroke*: when moving from a lower string to an adjacent higher string, you continue the direction of the pick stroke and let the pick fall onto the next string. As illustrated in **FIGURE 1**, I pick the low E string with a downstroke and then continue the picking motion so that the pick rests on the A string, thus the term *rest stroke*. The A string is then picked with a downstroke, after which the pick rests on the D string. The same approach is used when moving to the higher strings.

With this technique, you are using gravity to your advantage. The rule is that you always begin with a downstroke when picking on a new string, whether you're moving from a lower string to a higher string, or vice versa. If you continue to pick on the same string, you simply use alternate (down-up) picking. This is demonstrated in **FIGURE 2**; be sure to examine the picking directives carefully.

There's a famous song of Django's in which he played consecutive pairs of notes on adjacent strings, moving from the lower string to the higher one and back, as in **FIGURE 3**. Each pair of notes on each string is picked down-up.

A big part of Django's style is the use of arpeggios, and he oftentimes played his arpeggiated figures in this way, playing two notes per string and picking down-up on each string, as shown in **FIGURE 4**.

The rest stroke technique becomes more apparent when you switch to picking three notes per string, as in **FIGURE 5**: here, the picking pattern is down-up-down, down-up-down, as I always start with a downstroke on the new string.

THE GYPSY GUITAR, STRINGS AND PICKS

When playing gypsy jazz I favor unusual guitar strings: the winding is silver-plated copper, like classical strings, but the core is steel instead of nylon. Essentially, the strings are a cross between steel strings and wound nylon strings. There are several companies that produce these; I use Argentines, made in France by a company called Savarez, and I use an .011 set. That may seem light for acoustic guitar, but the scale length of the instrument is longer than normal, which creates more tension.

I play a Gitane guitar, a copy of the old French Selmer instruments that Django used. Mine is my own signature model, and it's unique in that it has a "D" shaped sound hole, but the neck joins the body at the 14th fret instead of the 12th, which is more common for a "D-hole" guitar.

The picks I use are very thick—about five millimeters—and are made by Wegen. I sometimes use very thick tortoise-shell picks, too. The Wegen picks are great because they come with a beveled edge, so they feel like they've been worn-in just right. ❐

FIGURE 1

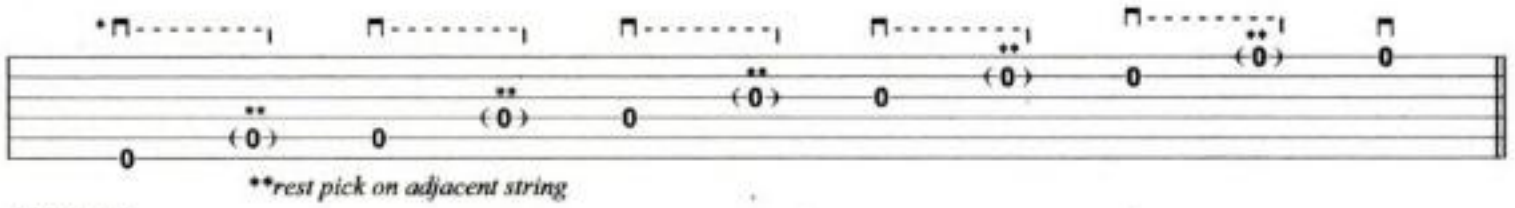


FIGURE 2

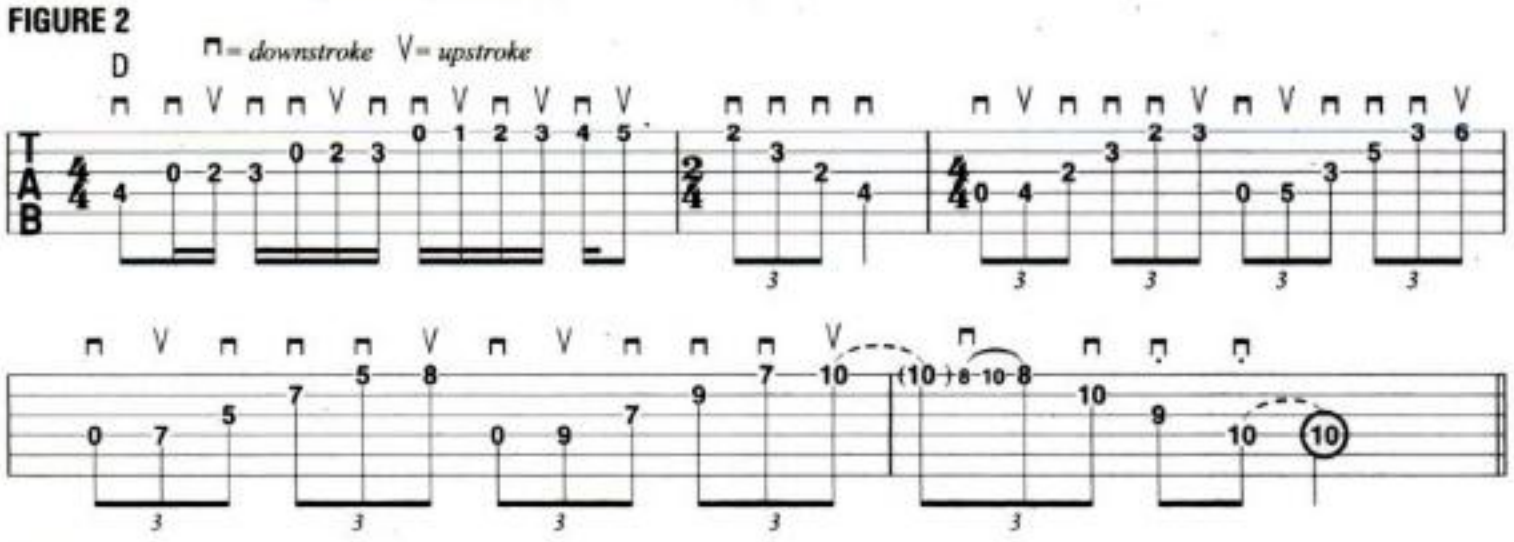


FIGURE 3

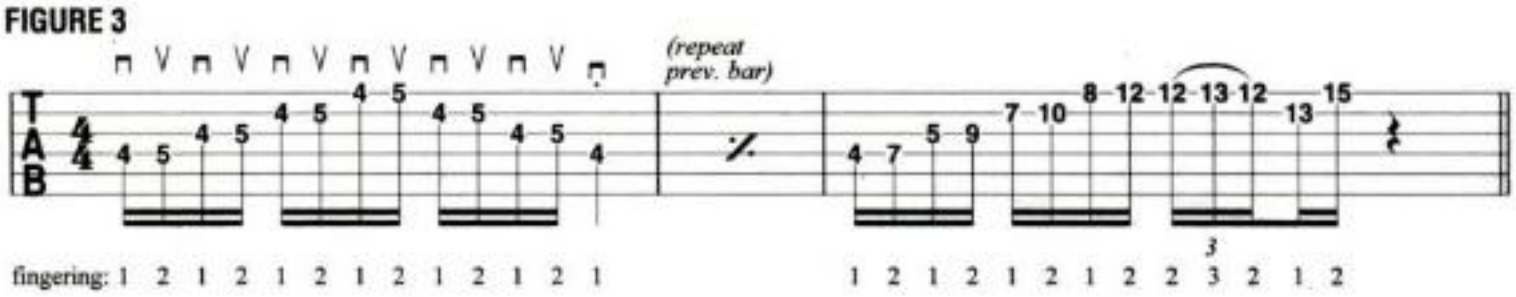


FIGURE 4

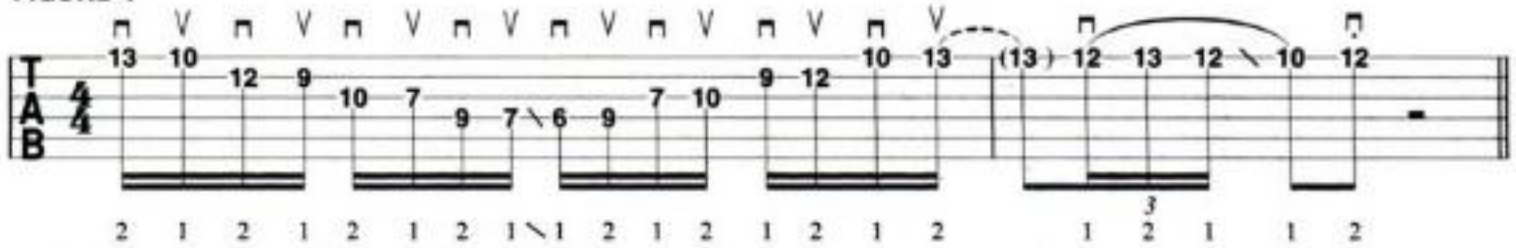
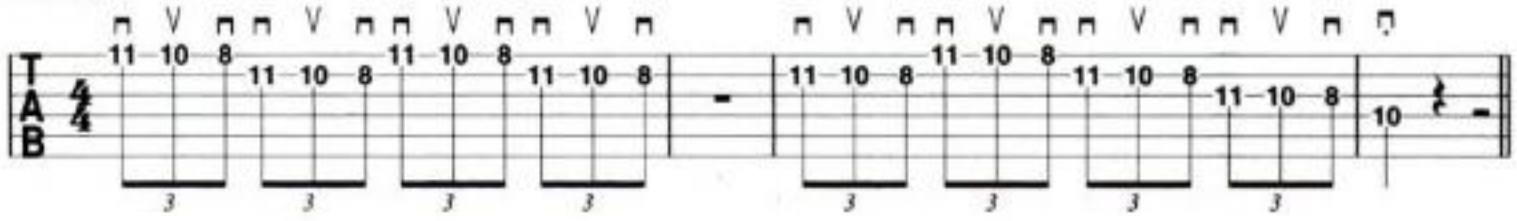


FIGURE 5



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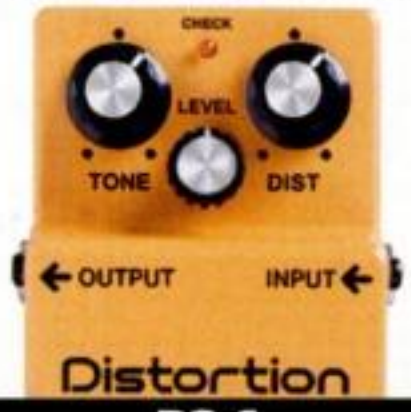
Here are the tones for this month's songs. Use the pedals with level settings as shown, and chained in this order:

"Practice What You Preach" - Testament



RV-5 **ML-2**

"Remedy" - Black Crowes



DS-1

"Sultans Of Swing" - Dire Straits



RV-5 **FBM-1** **GE-7**

"Falling Down" - Atreyu



GE-7 **MD-2** **AW-3** **FV-500L**

"Godzilla" - Blue Oyster Cult



DD-3 **DS-1**

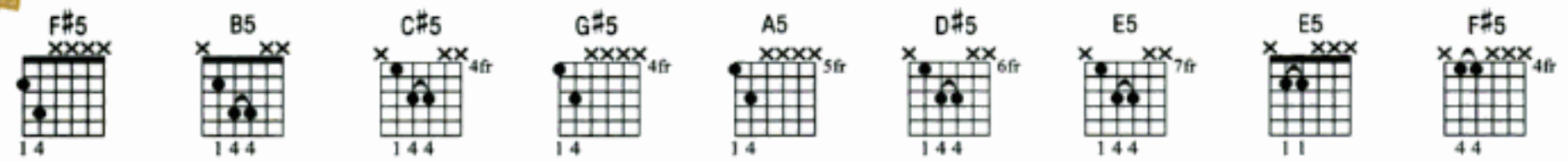
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"GODZILLA" BLUE ÖYSTER CULT

As heard on **SPECTRES** (COLUMBIA)
Words and Music by **Donald Roeser** ✶ *Transcribed by* **Jeff Perrin**



A **Intro** (0:00)
Moderately ♩ = 90

F♯5 B5 C♯5 G♯5 A5 D♯5 E5 B5 F♯5 B5 C♯5 G♯5 A5 D♯5 E5 B5

With a

Gtr. 1 plays Rhy. Fig. 1 twice (see bar 1)

Gtr. 3 (elec. w/dist.)
Riff A

*Gtr. 1 (elec. w/dist. and reverb)
Rhy. Fig. 1



* *doubled*

Gtr. 2 (elec. w/dist.)

Bass
Bass Fig. 1

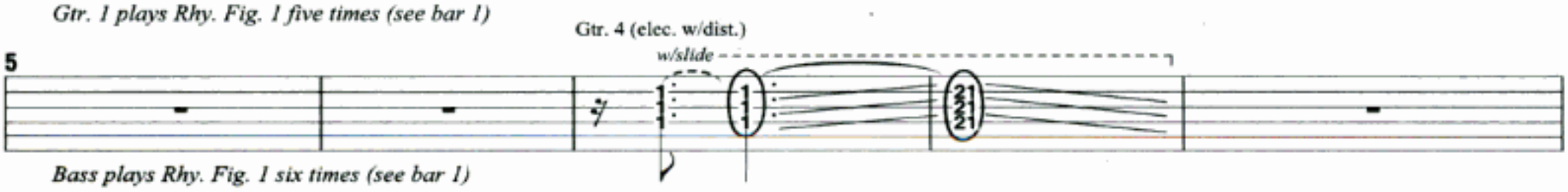
B **Verse** (0:21)

purposeful grimace and a terrible sound he pulls the spitting high tension wires down **Helpless people on subway trains**

F♯5 B5 C♯5 G♯5 A5 D♯5 E5 B5 F♯5 B5 C♯5 G♯5 A5 D♯5 E5 B5 F♯5 B5 C♯5 G♯5

Gtr. 1 plays Rhy. Fig. 1 five times (see bar 1)

Gtr. 4 (elec. w/dist.)
w/slide

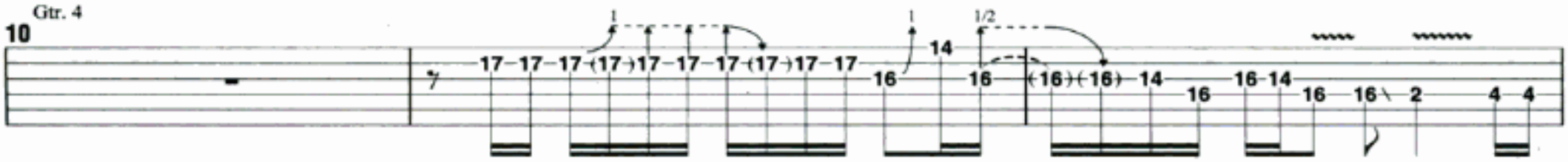


Bass plays Rhy. Fig. 1 six times (see bar 1)

scream bug-eyed as he looks in on them **He**

A5 D♯5 E5 B5 F♯5 B5 C♯5 G♯5 A5 D♯5 E5 B5

Gtr. 4

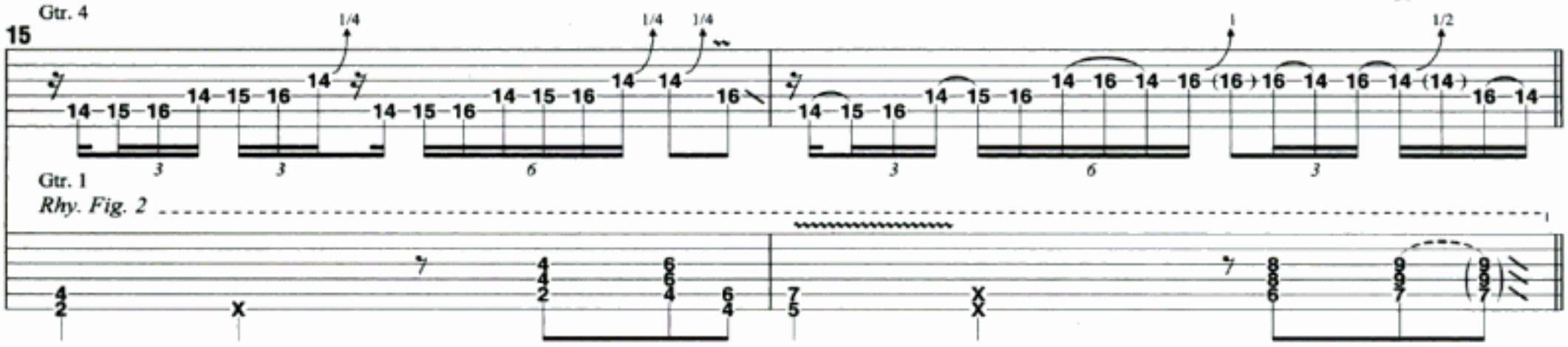


picks up a bus and he throws it back down as he wades through the buildings through the center of town

F♯5 B5 C♯5 G♯5 A5 D♯5 E5 B5

Gtr. 4

F♯5 B5 C♯5 G♯5 A5 D♯5 E5



Gtr. 1
Rhy. Fig. 2

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C **1st Chorus** (0:53)

Oh no they say he's got to go go go Godzilla

E5

Gtr. 4

17

let ring

Gtr. 1

Rhy. Fig. 3

w/pick and finger

Bass

Bass Fig. 2

yeah

F♯5

19

P.H. 1/2

end Rhy. Fig. 3

Oh no there goes Tokyo go go Godzilla

E5

Gtr. 1 repeats Rhy. Fig. 3 (see bar 17)

Gtr. 4

21

Bass

yeah

F♯5

23

Gtr. 1 substitutes Rhy. Fill 1 (see below)

P.M. 1/2

end Bass Fig. 2

Rhy. Fill 1 (1:11, 2:47)

Gtr. 1

F♯5

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D **Guitar Solo** (1:14)

F♯5 B5 C♯5 G♯5 A5 D♯5 E5 B5

Gtr. 1 plays Rhy. Fig. 1 three times (see bar 1)

Gtr. 4

25

Bass plays Bass Fig. 1 three times (see bar 1)

F♯5 B5 C♯5 G♯5 A5 D♯5 E5 B5

27

F♯5 B5 C♯5 G♯5 A5 D♯5 E5 B5

29

F♯5 B5 C♯5 G♯5 A5 D♯5 E5

Gtr. 1 plays Rhy. Fig. 2 (see bar 15)

Gtr. 4

31

Bass

E **2nd Chorus** (1:35)

Oh no they say he's got to go go go Godzilla yeah

E5 F♯5

Gtr. 1 plays Rhy. Fig. 3 one and one half times (see bar 17)

Gtr. 4

33

Bass plays first six bars of Bass Fig. 2 simile (see bar 17)

Oh no there goes Tokyo go go Godzilla

E5

36

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"GODZILLA"

yeah

F♯5

Gtr. 4

39

Gtr. 1 — w/pick

Bass

F **Interlude** (1:56)

N.C.(F♯5)

N.H.

Gtr. 2

41

w/bar throughout

-3/4

(fade in)

pitch: F♯

(both notes vibrato)

Gtr. 4

Gtr. 1

Bass

Godzilla *(w/echo effects)*

Gtr. 2

44

-1 -1/2 -1/4 (cont. siren effect until **G**)

Bass

composite arrangement

spoken: **Rinji news o mashiagemasu Rinji news o mashiagemasu Godzilla ga Ginzahoomen e mukatte imasu Daishkyu hinan shite kudasai**

Bass

48

Daishkyu hinan shite kudasai

Oh

E5

Gtr. 1

51

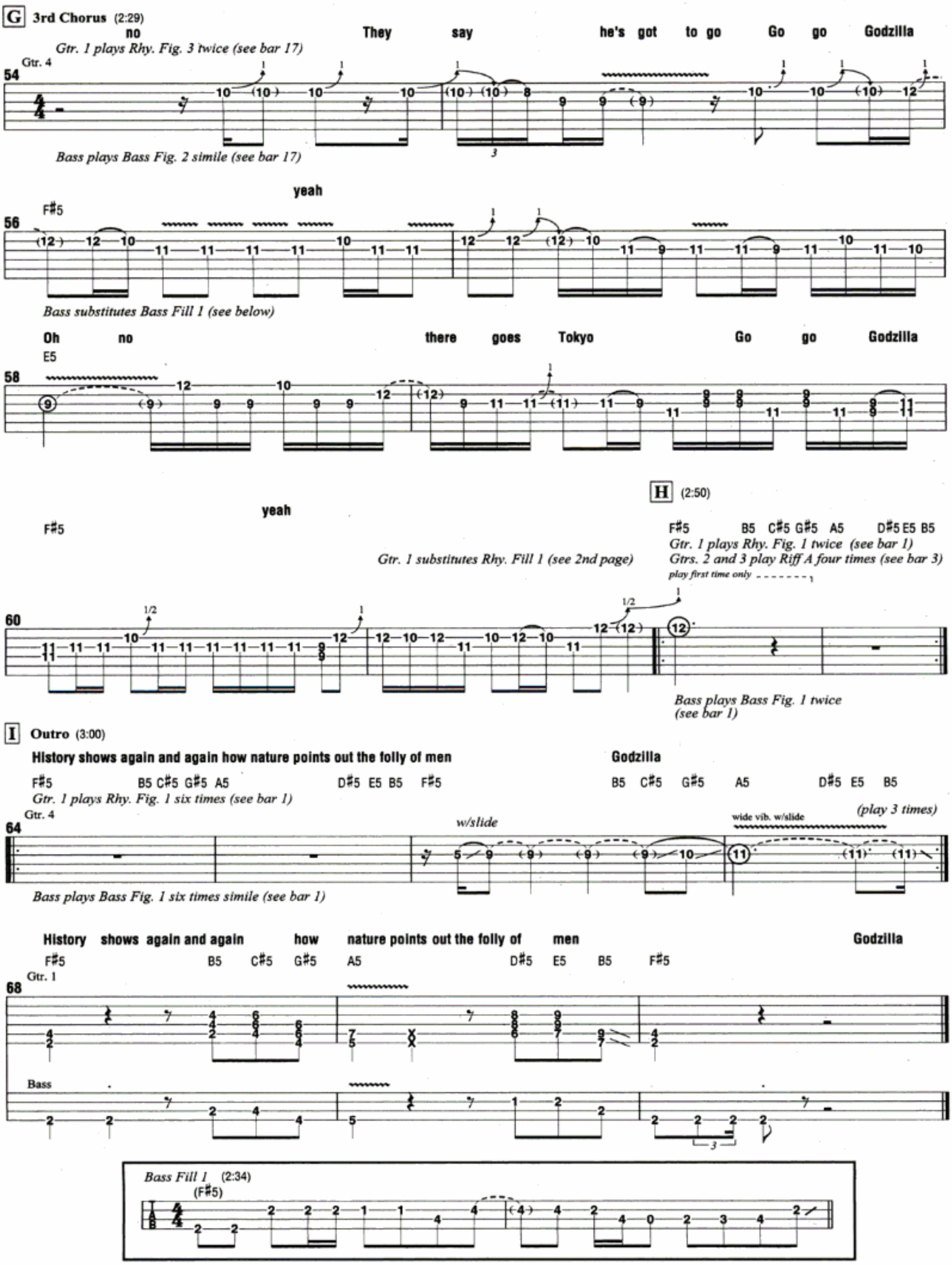
let ring

**Chord ties into first beat of Rhy. Fig. 3 in bar 54.*

Bass

***Note ties into first beat of Bass Fig. 2 in bar 54.*

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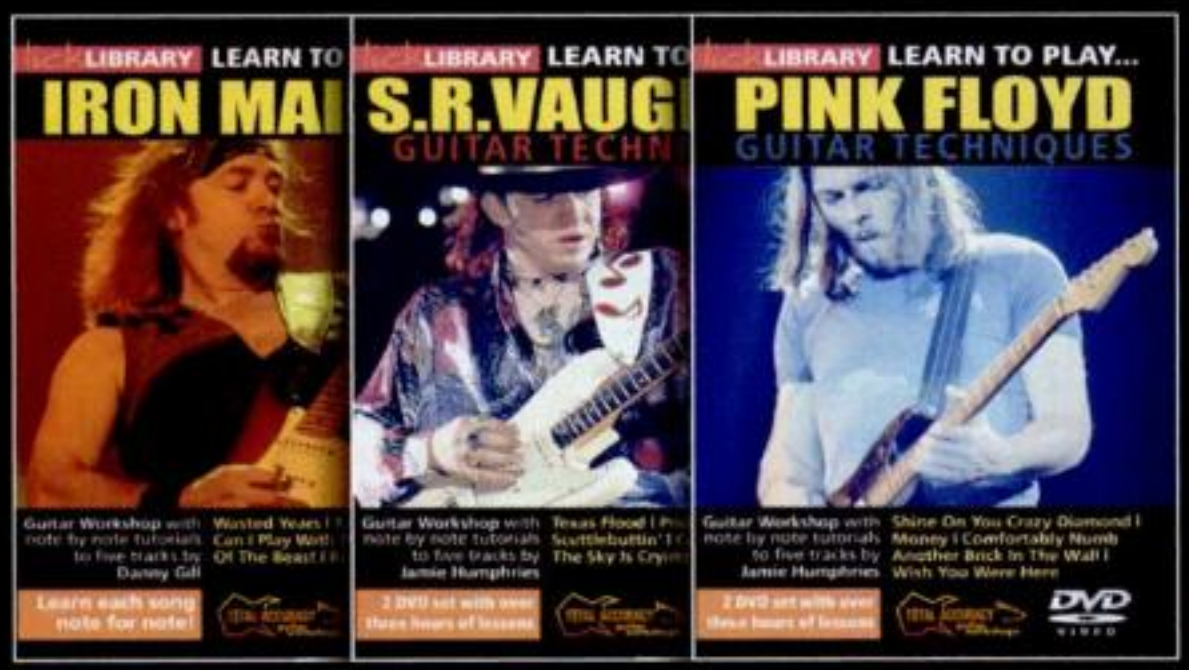
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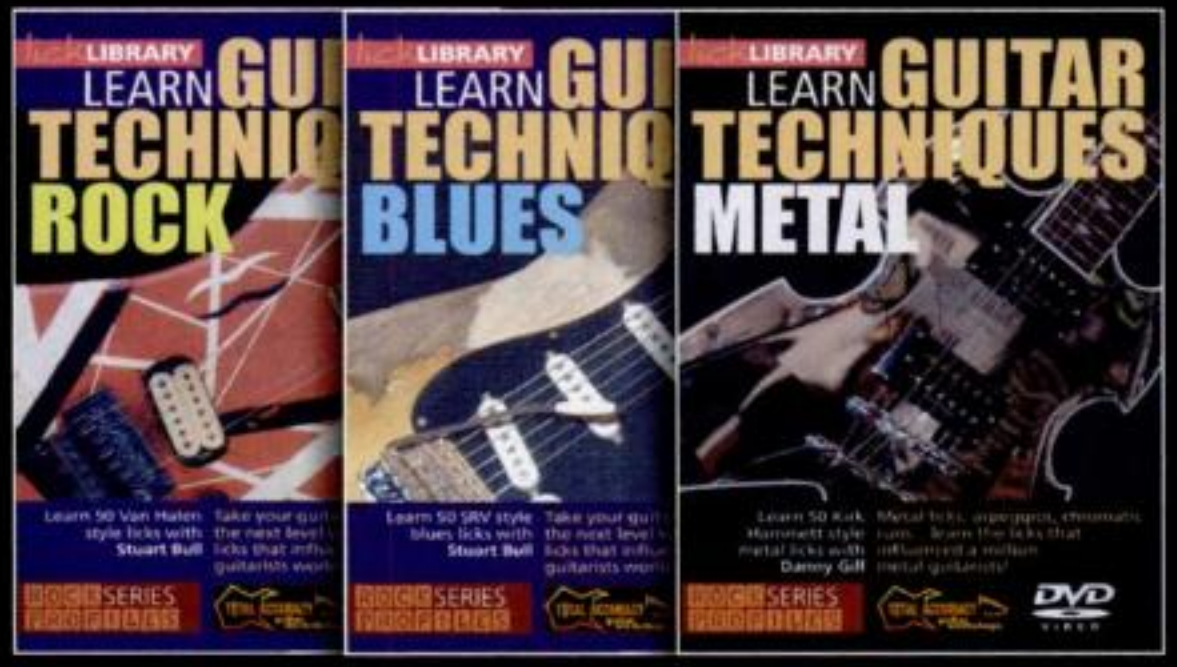
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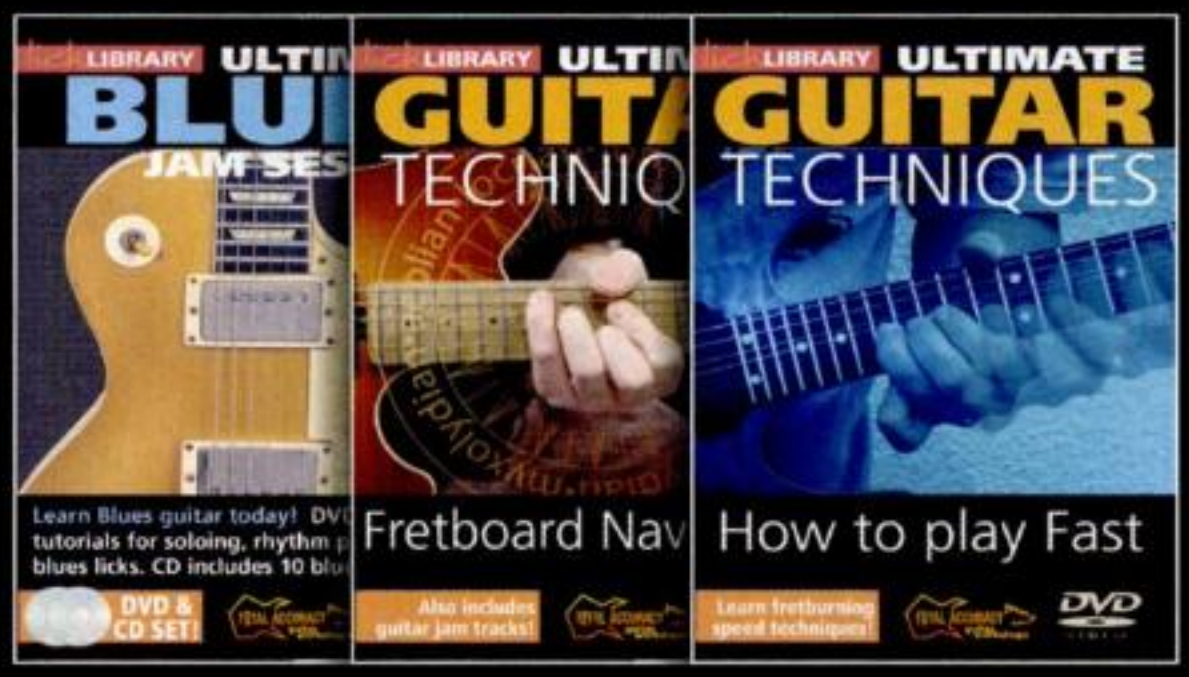
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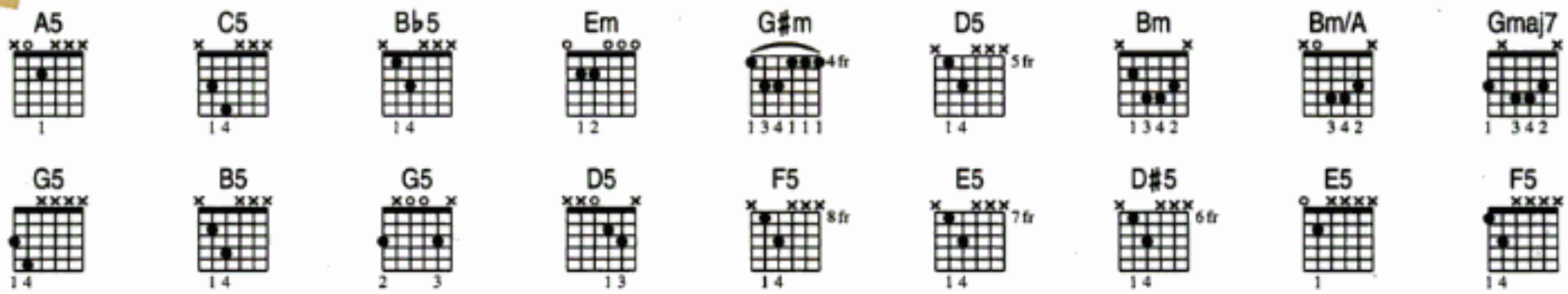
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"POWERSLAVE" IRON MAIDEN

As heard on **POWERSLAVE** (CAPITOL)
Words and Music by **Bruce Dickinson** ✶ *Transcribed by* **Jeff Perrin**

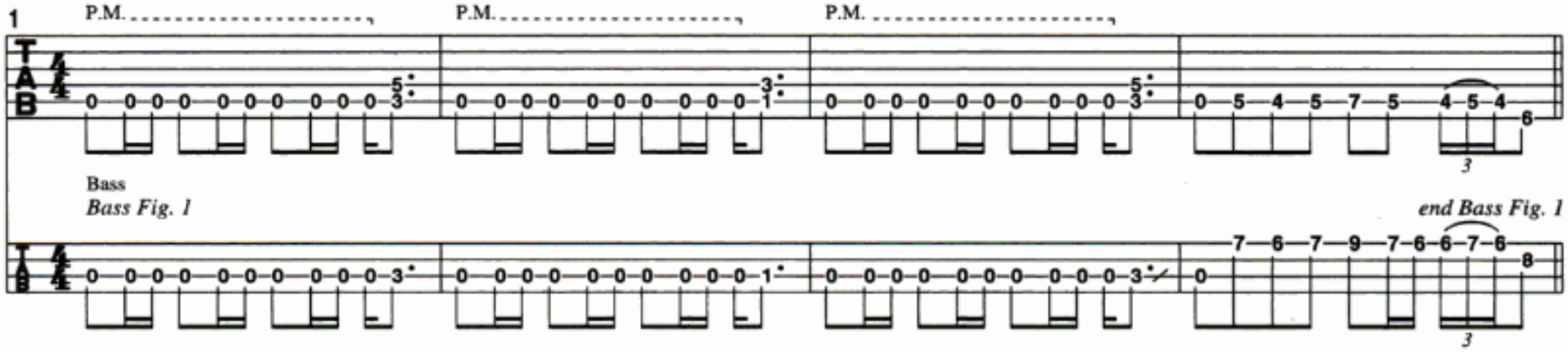


A **Intro** (0:00, 1:17, 4:52)

Moderately Fast ♩ = 138

N.C.(A5) C5 (A5) B♭5 (A5) C5 (A)

Gtrs. 1 and 2 (elec. w/dist.)



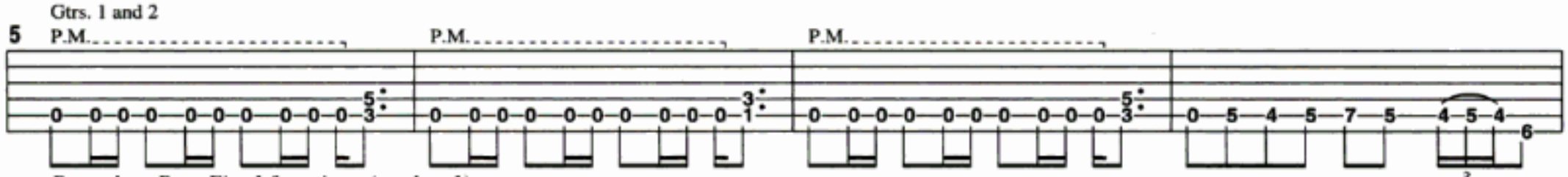
B **Verses** (0:07, 1:24, 4:59)

1. Into the abyss I'll fall the eye of Horus
2. When I was living this lie fear was my game
3. Now I am cold but a ghost lives in my veins

(A5) C5 (A5) B♭5 (A5) C5 (A)

Gtr. 2 substitutes Rhy. Fill 1 (see below)

Gtrs. 1 and 2



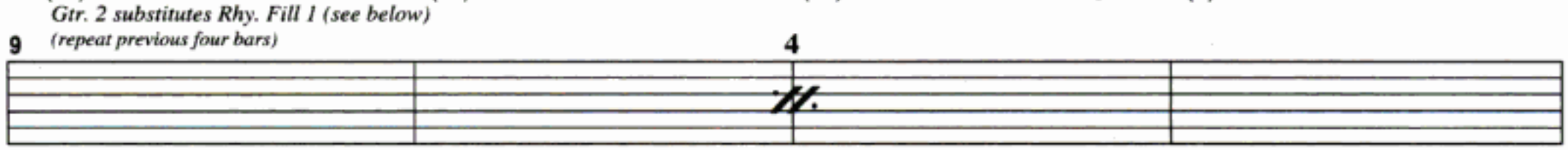
Bass plays Bass Fig. 1 four times (see bar 1)

Into the eyes of the night watching me go
People would worship and fall drop to their knees
Silent the terror that reigned marbled in stone So A

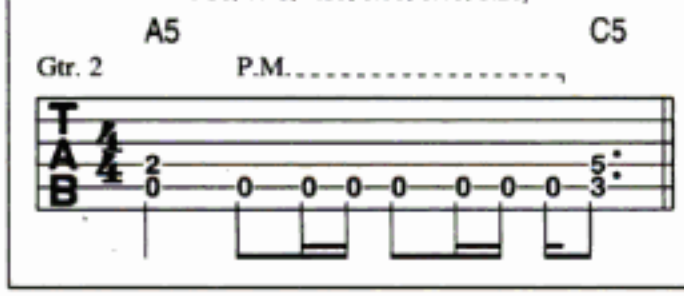
(A5) C5 (A5) B♭5 (A5) C5 (A)

Gtr. 2 substitutes Rhy. Fill 1 (see below)

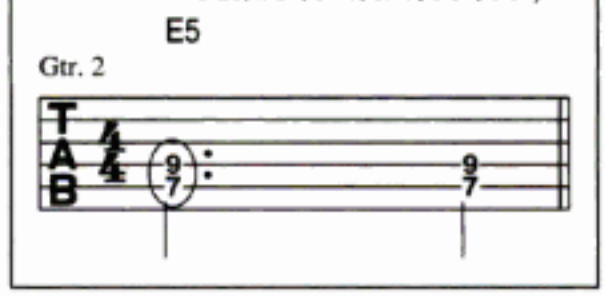
(repeat previous four bars)



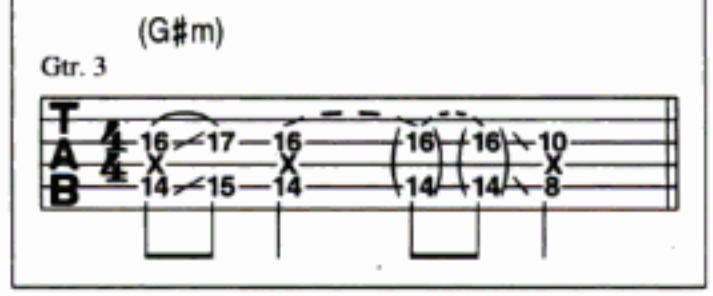
Rhy. Fill 1 (0:07, 0:14, 0:21, 0:28, 1:24, 1:31, 1:38, 1:45, 4:59, 5:06, 5:13, 5:20)



Rhy. Fill 2 (0:49, 0:56, 1:03, 1:10, 2:06, 2:13, 2:20, 2:27, 5:40, 5:47, 5:54, 6:01)



Fill 1 (2:04)

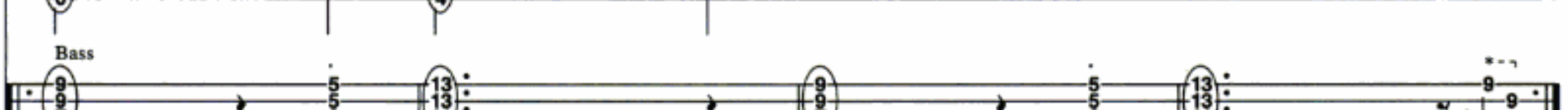


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Green is the cat's eye that glows in this temple
bring me the blood and red wine for the one to succeed me For
shell of a man God preserved for a thousand ages But

(A5) C5 (A5) B♭5 (A5) C5 (A)

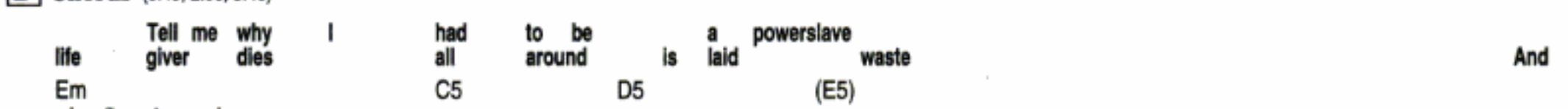
13 *Gtr. 2 substitutes Rhy. Fill 1 (see previous page)*



Enter the risen Osiris risen again
he is a man and a god and he will die too
open the gates of my hell and I'll strike from the grave

(A5) C5 (A5) B♭5 (A5) C5 (A)

17 *Gtr. 2 substitutes Rhy. Fill 1 (see previous page)*



C **Pre-chorus** (0:35, 1:52, 5:26)

Em C5 G♯m Em C5 G♯m

21 Gtr. 3 (elec. w/dist. and phase shifter) *(repeat previous two bars)* 2 *Gtr. 3 substitutes Fill 1 second time on 2nd Pre-chorus (see previous page)*

Gtrs. 1 and 2

Bass

**2nd time only*

D **Chorus** (0:49, 2:06, 5:40)

Tell me why I had to be a powerslave
life giver dies all around is laid waste And

Em C5 D5 (E5)

25 *play first time only*

Gtr. 2 substitutes Rhy. Fill 2 (see previous page) P.M.

Bass Fig. 2 *end Bass Fig. 2*

2nd time on 3rd chorus, skip ahead to **J** *Outro*

2nd time on 1st chorus, go back to **A** *Intro*

I don't wanna die I'm a god why can't I live on When the
in my last hour I'm a slave to the power of death

Em C5 D5 (E5)

Gtr. 2 substitutes Rhy. Fill 2 (see previous page)

29 Gtrs. 1 and 2

Bass repeats Bass Fig. 2 (see bar 25)

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E **Interlude** (2:34)

Em

Gtrs. 1 and 2

33

Bass

w/half-time feel (2:37)

Bm

Rhy. Fig. 1 *Rhy. Fig. 2*

(w/clean tone)

let ring throughout

F **1st Guitar Solo (Dave Murray)** (2:44)

Bm

Gtrs. 1 and 2 play Rhy. Fig. 1 three times (see bar 35)

39 Gtr. 3

Bass

Gtrs. 1 and 2 play Rhy. Fig. 2 twice (see bar 37)

Gtrs. 1 and 2 play Rhy. Fig. 1 (see bar 35)

Gtrs. 1 and 2 play Rhy. Fig. 2 twice (see bar 37)

45

Bm Bm/A Gmaj7 Bm

51 Gtr. 3

Gtrs. 1 and 2

Rhy. Fig. 3

end Rhy. Fig. 3

Play Rhy. Fig. 3 two and one half times (see bar 51)

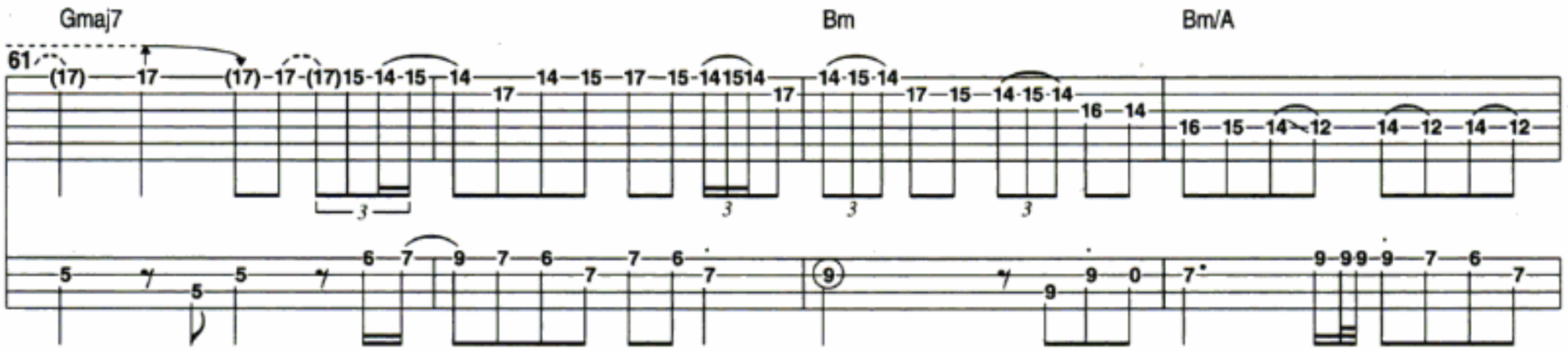
Bass

Bm/A Gmaj7 Bm Bm/A

56

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G5

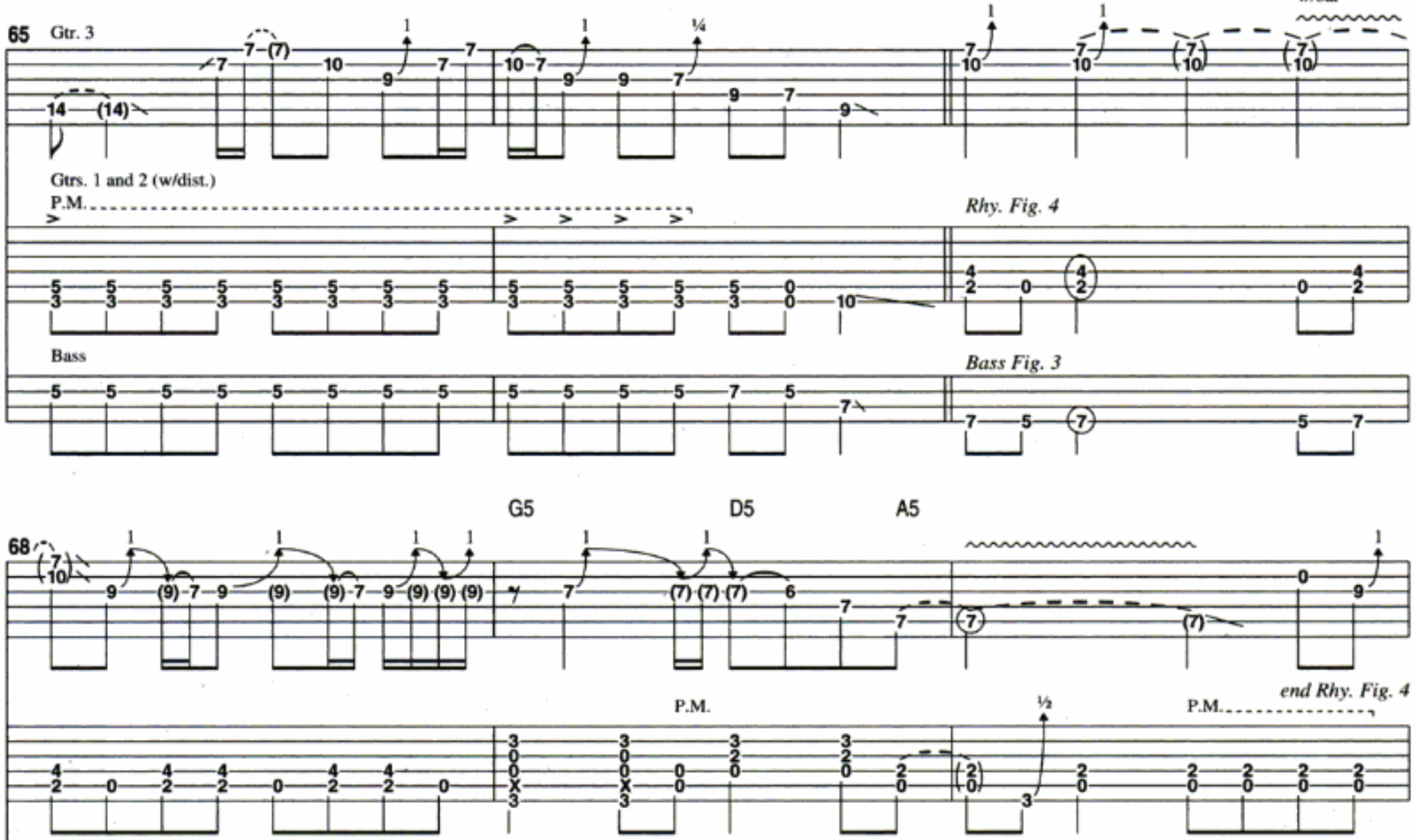
G 2nd Guitar Solo (Adrian Smith) (3:33)

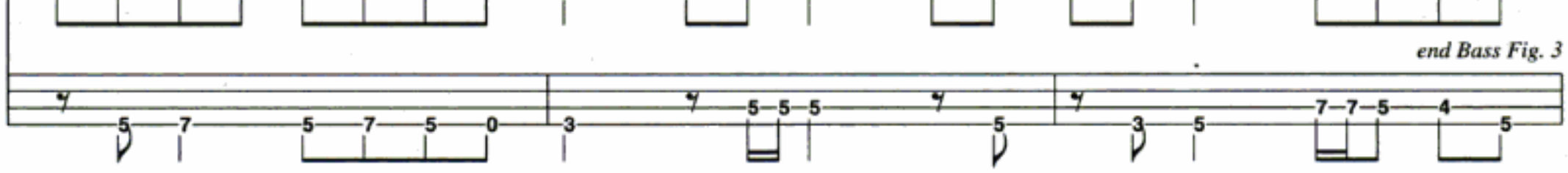
♩ = 168 (end half-time feel)

B5

Gtr. 4 (elec. w/dist.)

w/bar





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78 B5

81 G5 D5 A5 (Bm) (G) (D) (A)

Gtr. 4

Gtrs. 1 and 3 (Gtr. 1 plays bottom note)

Gtr. 3 (flanger off) (both notes vib.)

H Harmony Solo (3:57)

Gtrs. 1 and 2

Gtr. 2

Gtr. 1

Bass

86 I. (Bm) (G) (D) (A)

Riff A (all guitars)

end Riff A

2. (Bm) (G) (D) (A)

Gtrs. 1, 2 and 3 play Riff A (see bar 87)

91 Bass

I 3rd Guitar Solo (Dave Murray) (4:19)

95 B5 G5 D5 A5

Gtr. 3 (w/wah and flanger effect)

Gtrs. 1 and 2

Rhy. Fig. 5

end Rhy. Fig. 5

P.M.

Bass plays Bass Fig. 4 three and one half times (see bar 67)

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B5 G5 D5 A5 B5

Gtrs. 1 and 2 play Rhy. Fig. 5 two and one half times simile (see bar 95)

Gtr. 3

99 *(trem. pick)*

G5 D5 A5 B5

104

G5 D5 F5 E5 D#5 D5 C5 B5 E5

Gtr. 3

109

Gtr. 4 N.H. w/bar *pick scrape*

Gtrs. 1 and 2 pitch: A D

Bass

go back to [A] *Intro*

J Outro (6:06)

Slave to the power of death

C5 D5 (E5)

Slave to the power of

C5 D5

116 w/bar -1½

118 Gtrs. 1 and 2 P.M. *rit.*

Bass *rit.*

Freely (6:21)

death

E5 N.C. F5 E5

121 Gtr. 3

Gtrs. 1 and 2

Bass *let ring*

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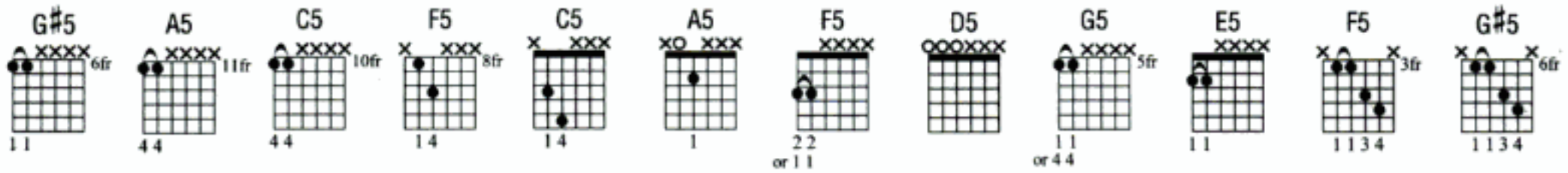


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"FALLING DOWN" ATREYU

As heard on **LEAD SAILS PAPER ANCHOR** (HOLLYWOOD)
Words and Music by **Atreyu** ✶ *Transcribed by* **Jeff Perrin**

All guitars are in drop-D tuning down one whole step (low to high, C G C F A D).
Bass tuning, low to high: C G C F.
All pitches sound in the key of G minor, one whole step lower than written.



A **Intro** (0:02)

Moderately Fast ♩ = 178 (♫ = ♫³)

N.C.(A5) (C5)

Gtr. 1 (elec. w/dist.)

P.M.

Rhy. Fig. 1

Bass

Bass Fig. 1

B **1st Verse** (0:13)

You're always looking back running from the past

(A5) (C5) (A5) (C5)

Gtr. 1

5 P.M.

(repeat previous two bars) 2

Bass plays Bass Fig. 1 twice (see bar 3)

You're always sweating me about the next big heart attack

(A5) (C5) G♯5 N.C.(F5)

9 Gtr. 1

2

P.M.

Gtrs. 1 and 2 (elec. w/dist.)

Bass

Bass Fig. 2

You're looking over your shoulder Staring down the path (I'm falling down)

A5 C5 A5 C5

Gtrs. 1 and 2

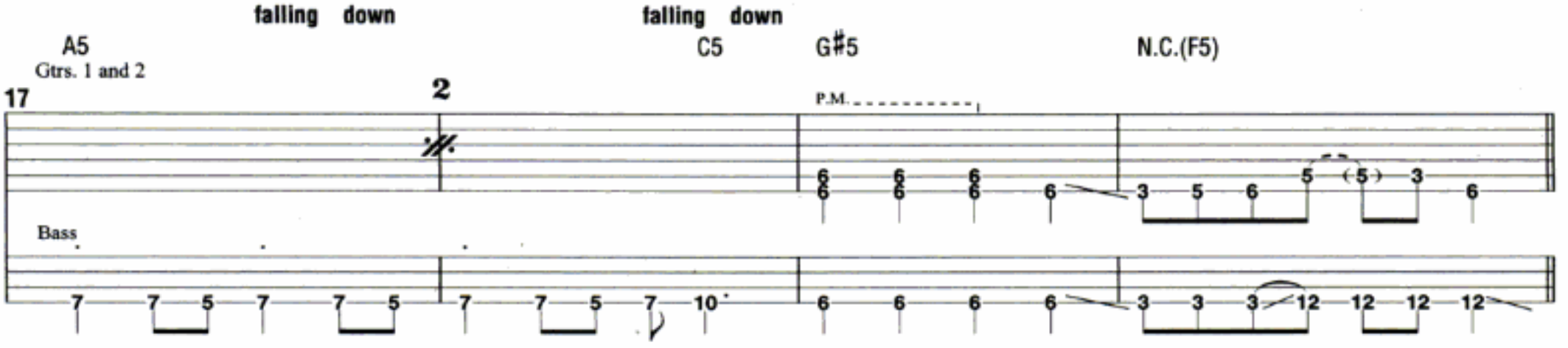
13 P.M.

2

Bass plays Bass Fig. 1 twice (see bar 3)

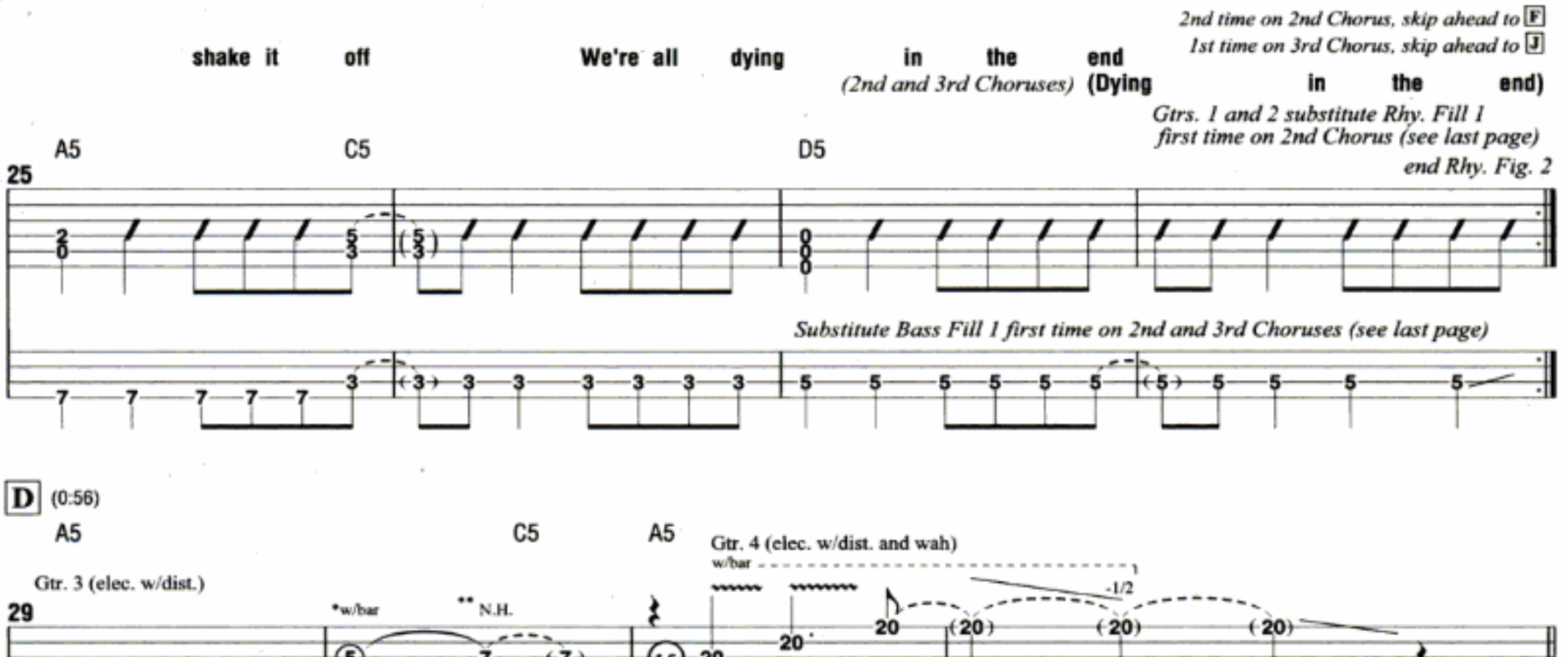
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"FALLING DOWN"

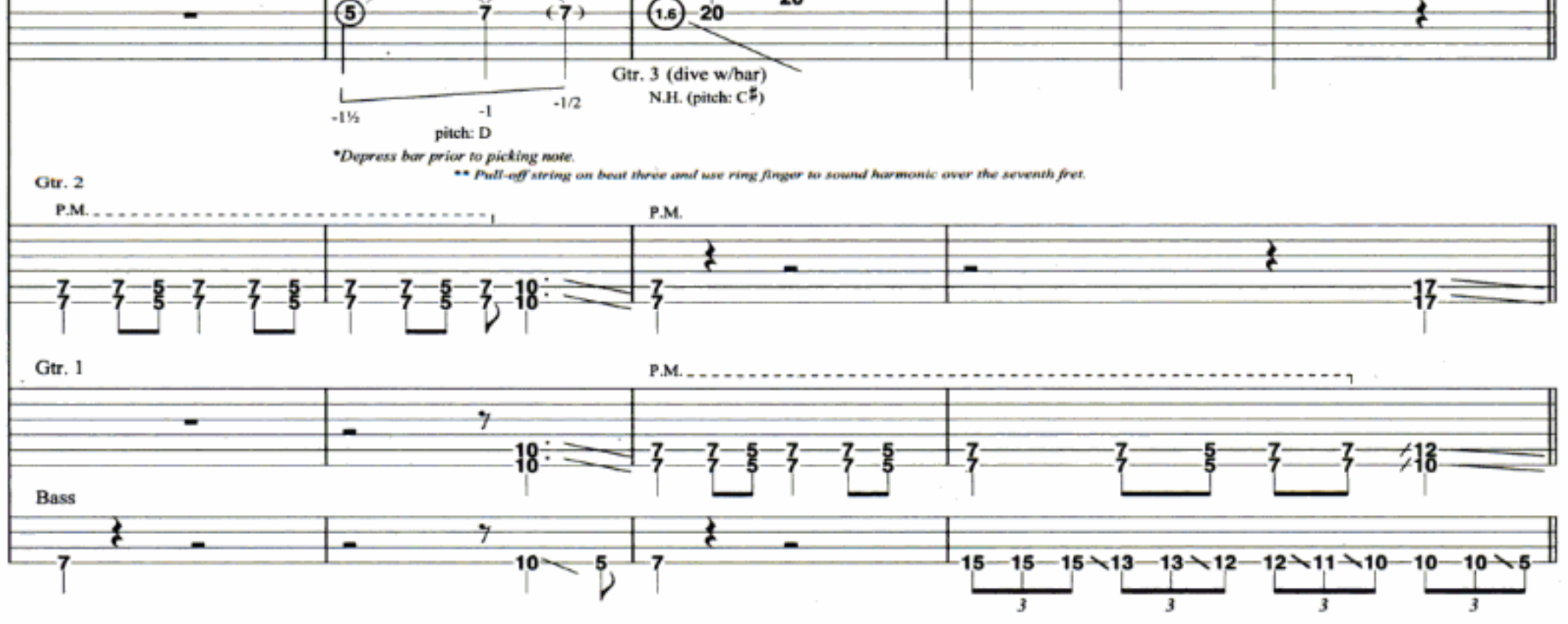


C **Chorus** (0:35, 1:26, 2:28)





D (0:56)



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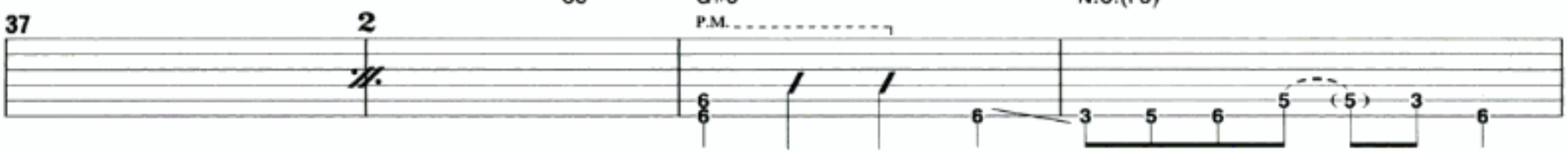
E **2nd Verse** (1:02)

I terrorize me images so horrible (so horrible)
A5 C5 A5 C5
Gtrs. 1 and 2
33 P.M.



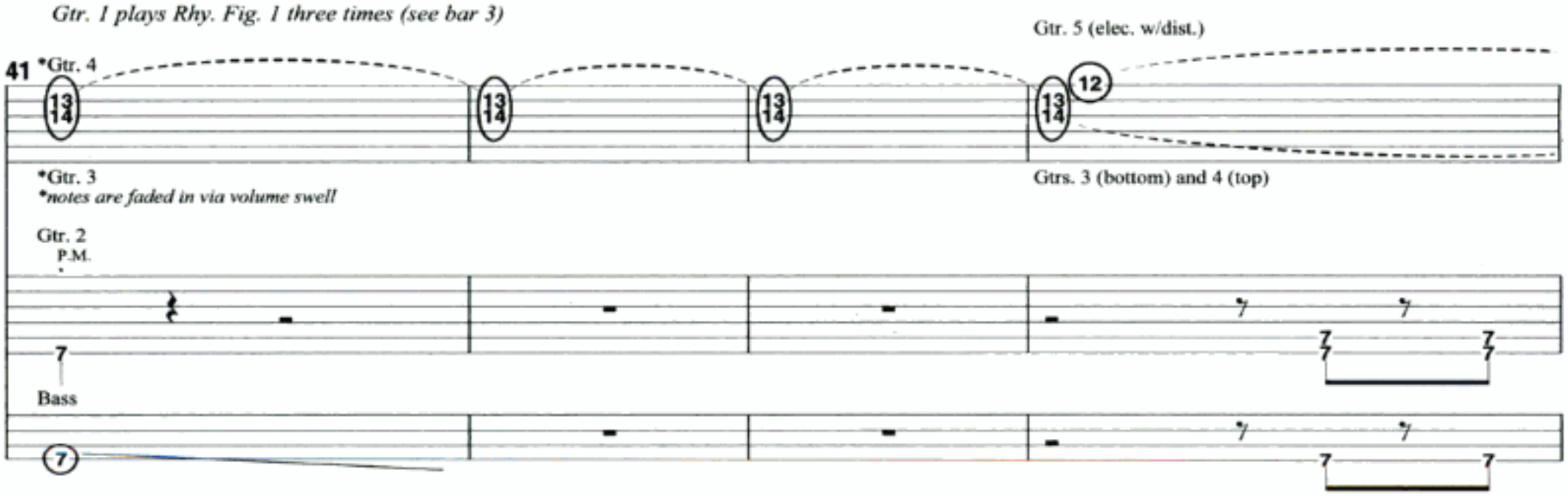
Bass plays Bass Fig. 1 three times (see bar 3)

To clear my thoughts I'd drill a hole into my skull (ooh)
A5 C5 G♯5 N.C.(F5)
37 P.M.



Bass plays Bass Fig. 2 (see bar 11)

Clean up my brains and sweep them underneath the rug
A5 C5 A5
Gtr. 1 plays Rhy. Fig. 1 three times (see bar 3)
41 *Gtr. 4



I need them more than I needed any other drug I'm falling down
(A5) (C5) G♯5 (F5)
45



falling down falling down
G♯5 F5
Gtrs. 1 and 2
49

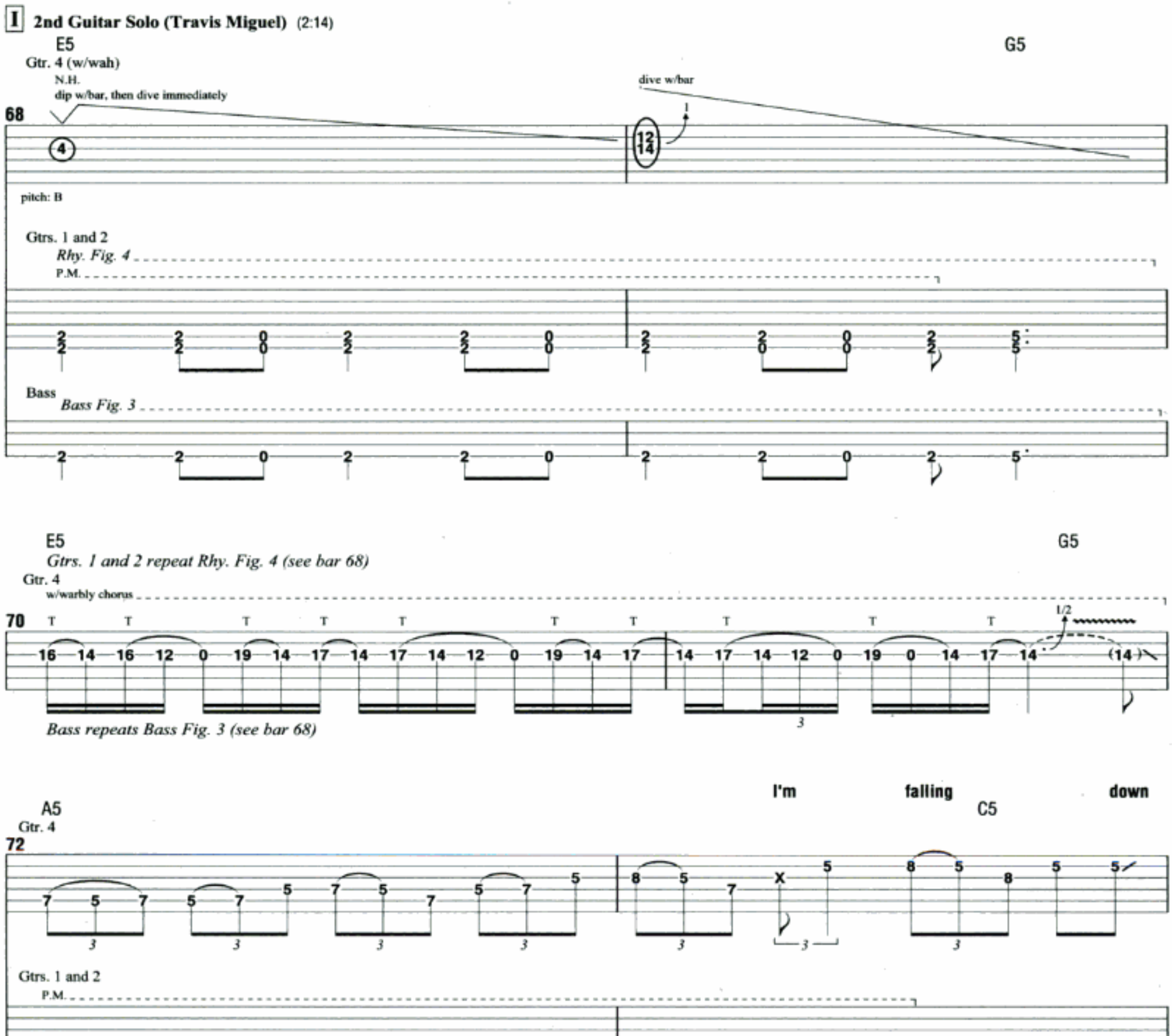


go back to **C** *Chorus*

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"FALLING DOWN"

J (2:39)

It's in your head all the voices mistaken Shake it off

F5 C5 A5 F5

Gtrs. 1 and 2 play Rhy. Fig. 2 (see bar 21)

78 Gtr. 3

Bass

shake it off we're all dying in the end (Dying in the Dying end)

A5 C5 D5

82

in the end Hey

F5 G5 A5

Gtrs. 1 and 2

86

Bass

Hey Sing it

Gtr. 3 plays Fill 1 (see bar 55)
Gtr. 4 plays Fill 1a (see bar 55)

90

Rhy. Fill 1 (1:36)
Gtrs. 1 and 2
D5
pick scrape

Bass Fill 1 (1:34, 2:36)
(D5)

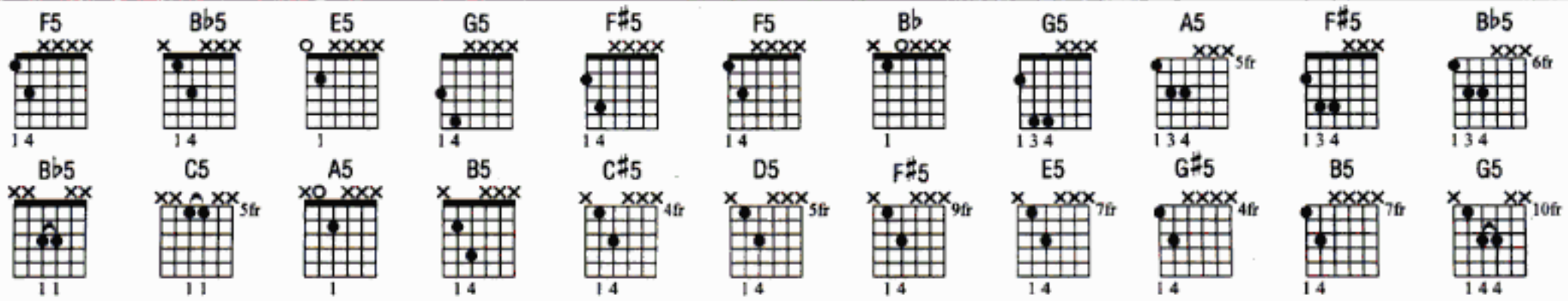
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"PRACTICE WHAT YOU PREACH" TESTAMENT

As heard on **PRACTICE WHAT YOU PREACH** (MEGAFORCE)

Words and Music by **Eric Peterson, Luciano Clemente, Alex Skolnick, Gregory Christian and Charles Billy** ✶ *Transcribed by* **Andy Aledort and Jeff Perrin**



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A **Intro** (0:00)

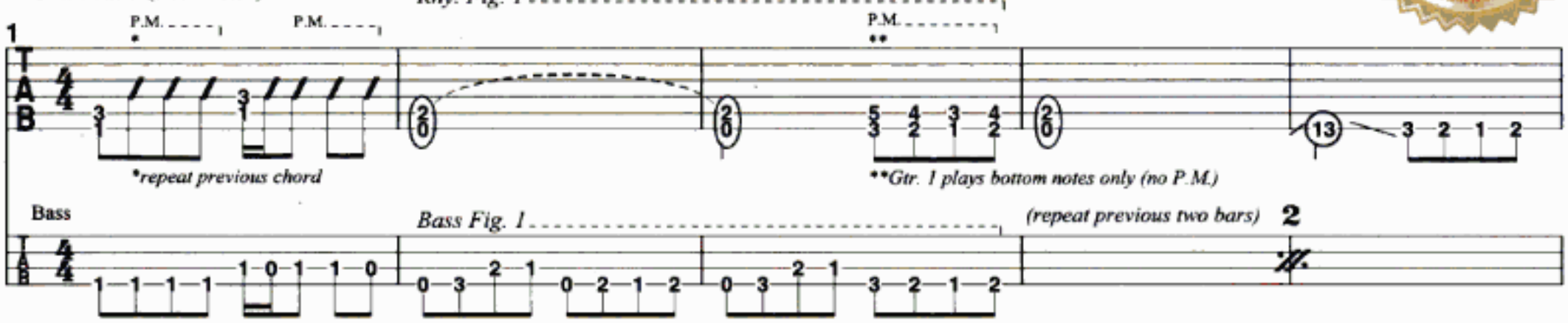
Moderately ♩ = 184

w/half-time feel

F5 B♭5 E5 G5 F♯5 F5 F♯5 E5

Gtrs. 1 and 2 (elec. w/dist.)

Rhy. Fig. 1

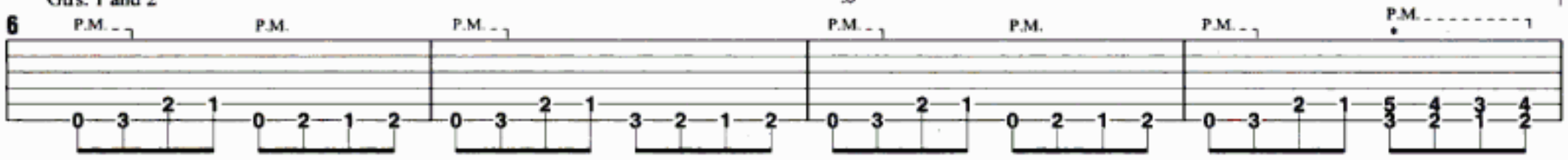


(end half-time feel)

N.C. G5 F♯5 F5 F♯5

Gtrs. 1 and 2

Riff A

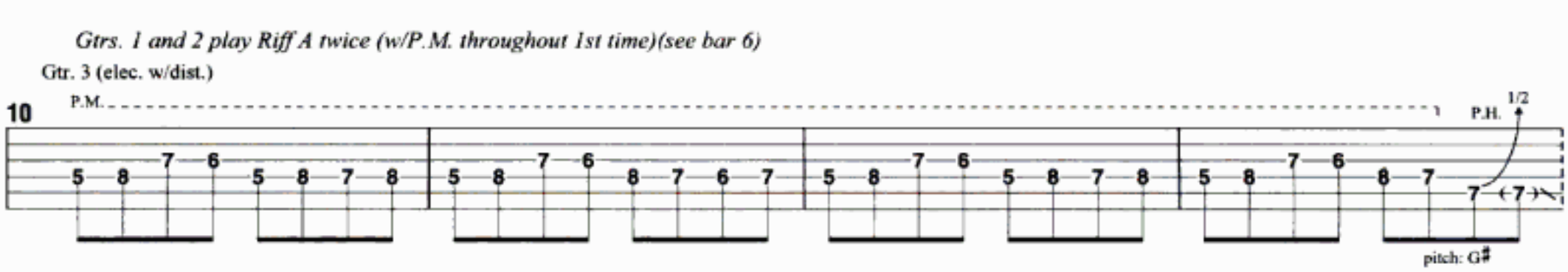


Bass plays Bass Fig. 1 four times (see bar 2)

Gtr. 1 plays bottom notes only (no P.M.)

Gtrs. 1 and 2 play Riff A twice (w/P.M. throughout 1st time)(see bar 6)

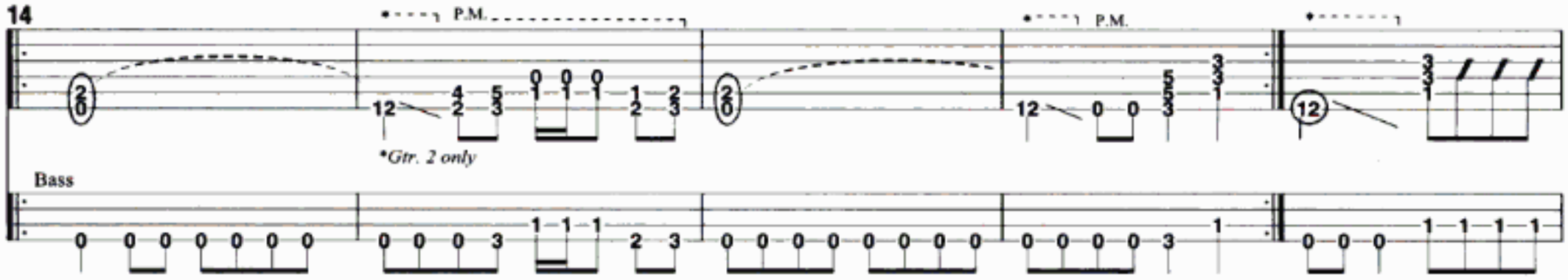
Gtr. 3 (elec. w/dist.)



(0:16)

E5 F♯5 G5 B♭ E5 G5 B♭5 B♭5

Gtrs. 1 and 2



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"PRACTICE WHAT YOU PREACH"

(E5) G5 A5 G5 A5 G5 (E5) G5 E5

Gtr. 1

Rhy. Fig. 2 *end Rhy. Fig. 2*

19 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Bass

G5 A5 G5 A5 G5 (E5) G5 F♯5 B♭5 A5 G5 A5

Gtrs. 1 and 2

23 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Bass *Bass Fill 1*

(E5) G5 A5 G5 A5 G5 (E5) G5 E5

Gtrs. 1 and 2 play Rhy. Fig. 2 twice (see bar 19)

Bass

27 *Bass Fig. 2* *end Bass Fig. 2*

B **1st and 3rd Verses** (0:47, 3:51)

You think your life's so grand you don't believe a word you say

(E5) G5 (E5) G5 (E5) G5 A5 G5 (E5) G5 (E5)

Gtrs. 1 and 2 (play simile on 3rd Verse)

31 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. slight P.H.

**3rd Verse*

Bass

Bass Fig. 3 *end Bass Fig. 3*

**Notes w/an asterisk are substituted in bars 37 and 38.*

Your feet aren't on the ground you let your life just slip away

(E5) G5 (E5) G5 (E5) G5 A5 G5 (E5) G5 E5

Gtrs. 1 and 2

1/2

35 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Bass plays Bass Fig. 3 simile (see bar 31)

2nd time on 3rd Verse, skip ahead to **E** *Pre-chorus*

Just so uncertain of your body and your soul
The promises you make your mind goes blank and then you lose control

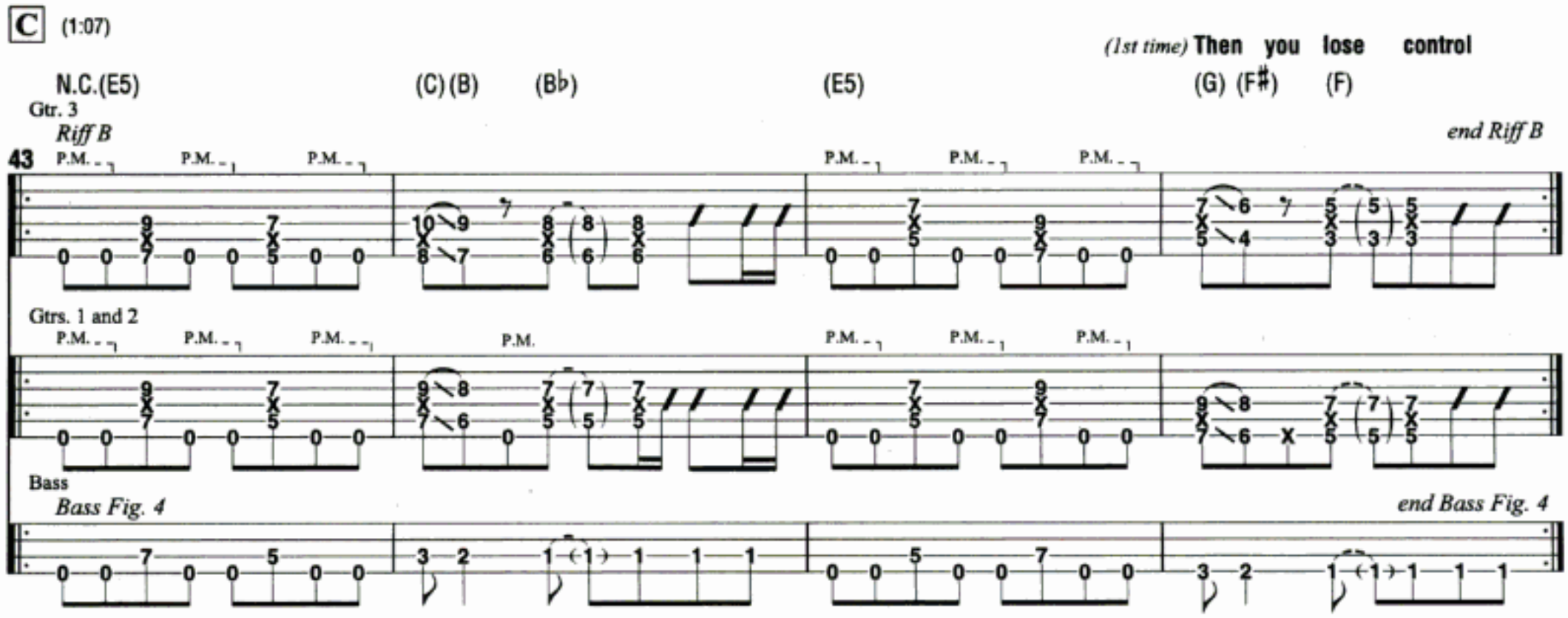
G5 A5 G5 A5 G5 (E5) G5 E5

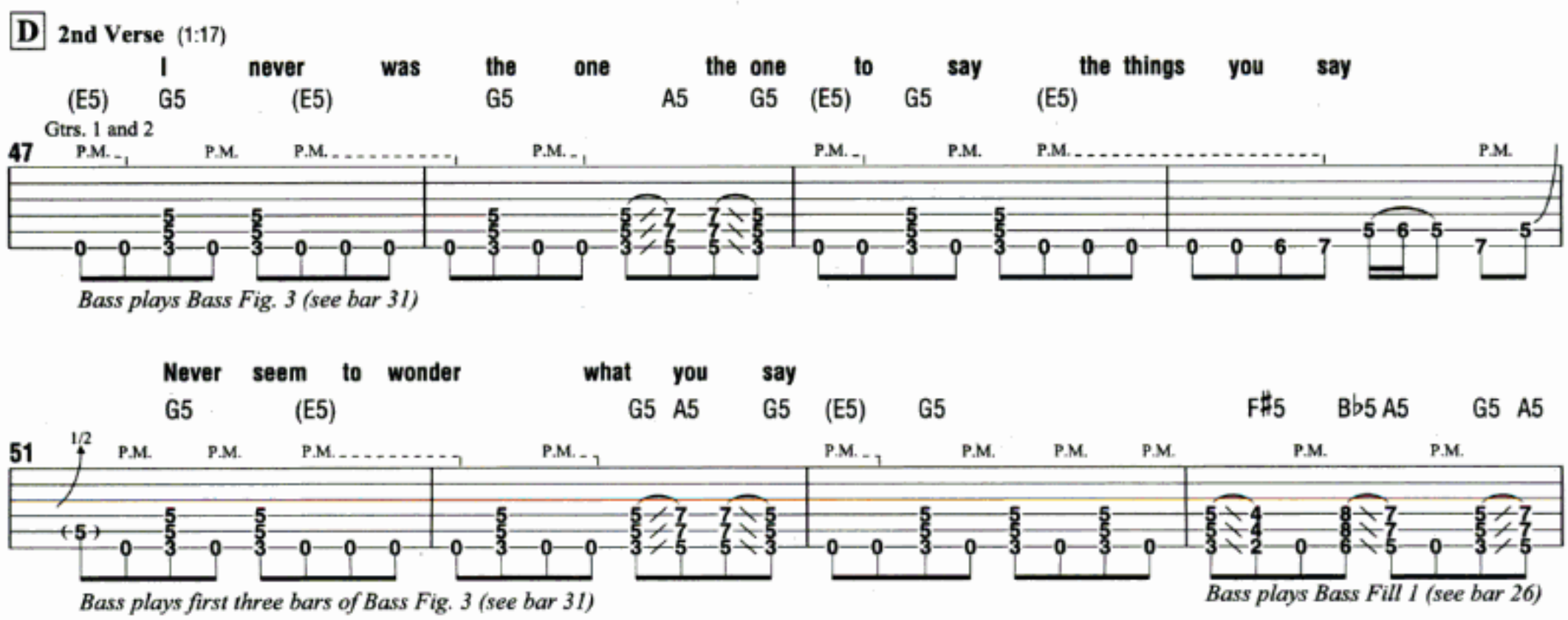
39 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Bass plays Bass Fig. 2 twice (see bar 27)

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E **Pre-chorus** (1:38, 4:12)

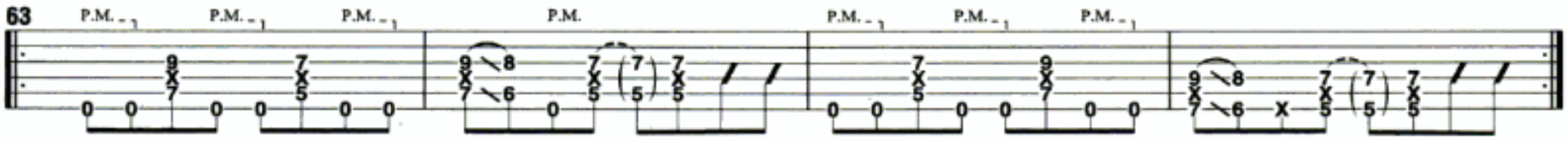
1., 3., 4., 5.
(1.) Pay the burnt bridge toll
(2.) So
(3.) Pay the burnt bridge toll
(4.) Then you lose control
(5.) Pay the burnt bridge toll
(6.) So

N.C.(E5) (C) (B) (B♭) (E5) (G) (F♯) (F)

Gtr. 3 plays Riff B twice on 1st Pre-chorus and four times on 2nd Pre-chorus (see bar 43)

Gtrs. 1 and 2

63



Bass plays Bass Fig. 4 twice on 1st Pre-chorus and four times on 2nd Pre-chorus (see bar 43)

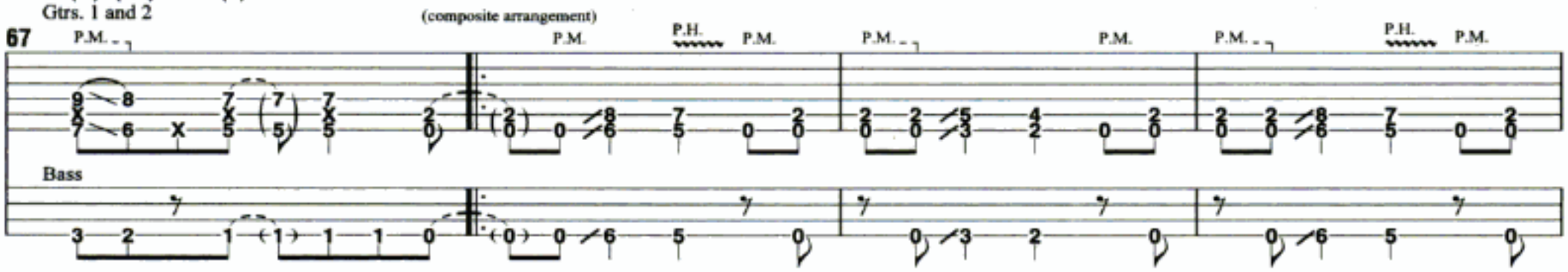
F **Chorus** (1:48, 4:32)

2., 6.
practice what you preach *2nd and 4th times:* **(Preach)** **Prac -**
(G) (F♯) (F) E5 B♭5 A5 E5 G5 F♯5 E5 B♭5 A5 E5

4th time on 2nd Chorus, skip ahead to **J** *Outro*

Gtrs. 1 and 2

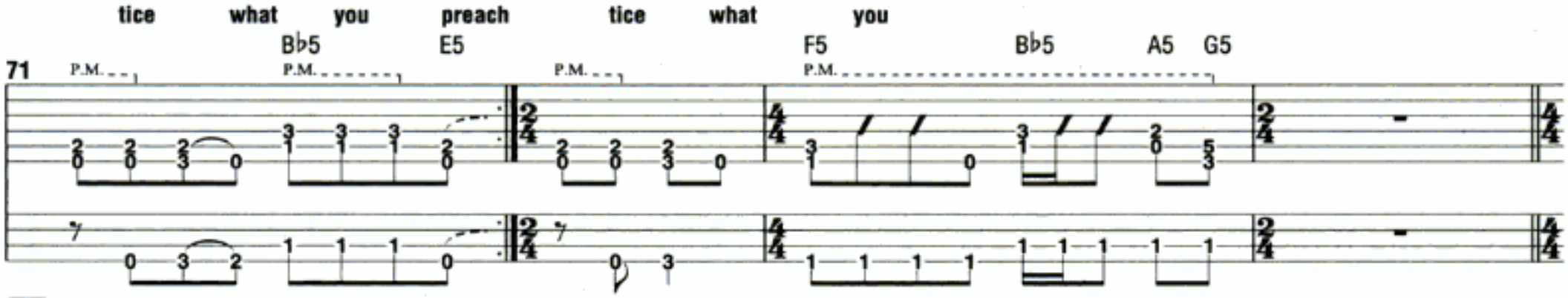
67



1., 2., 3.
tice what you preach
B♭5 E5

4.
tice what you
F5 B♭5 A5 G5

71

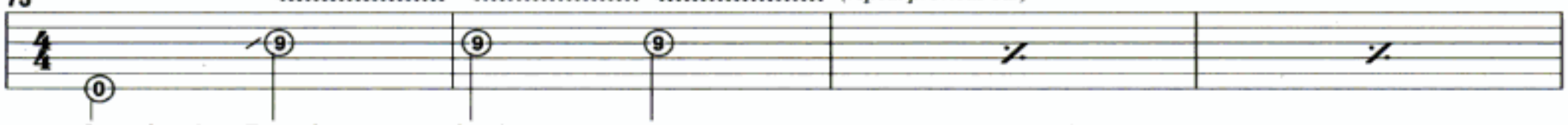


G (2:10)
w/half-time feel
preach
E5 G5 F♯5 F5 F♯5 E5 G5 F♯5 F5 F♯5

Gtrs. 1 and 2 play Rhy. Fig. 1 four times (see bar 2)

Gtr. 4 (elec. w/dist., doubled)

75



(repeat previous bar)

Bass plays Bass Fig. 1 four times (see bar 2)

E5 G5 F♯5 F5 F♯5 E5 G5 F♯5 F5 F♯5

79



H **Guitar Solo** (2:20)
(end half-time feel)
N.C.

Gtrs. 1 and 2 play Riff A three times (see bar 8)

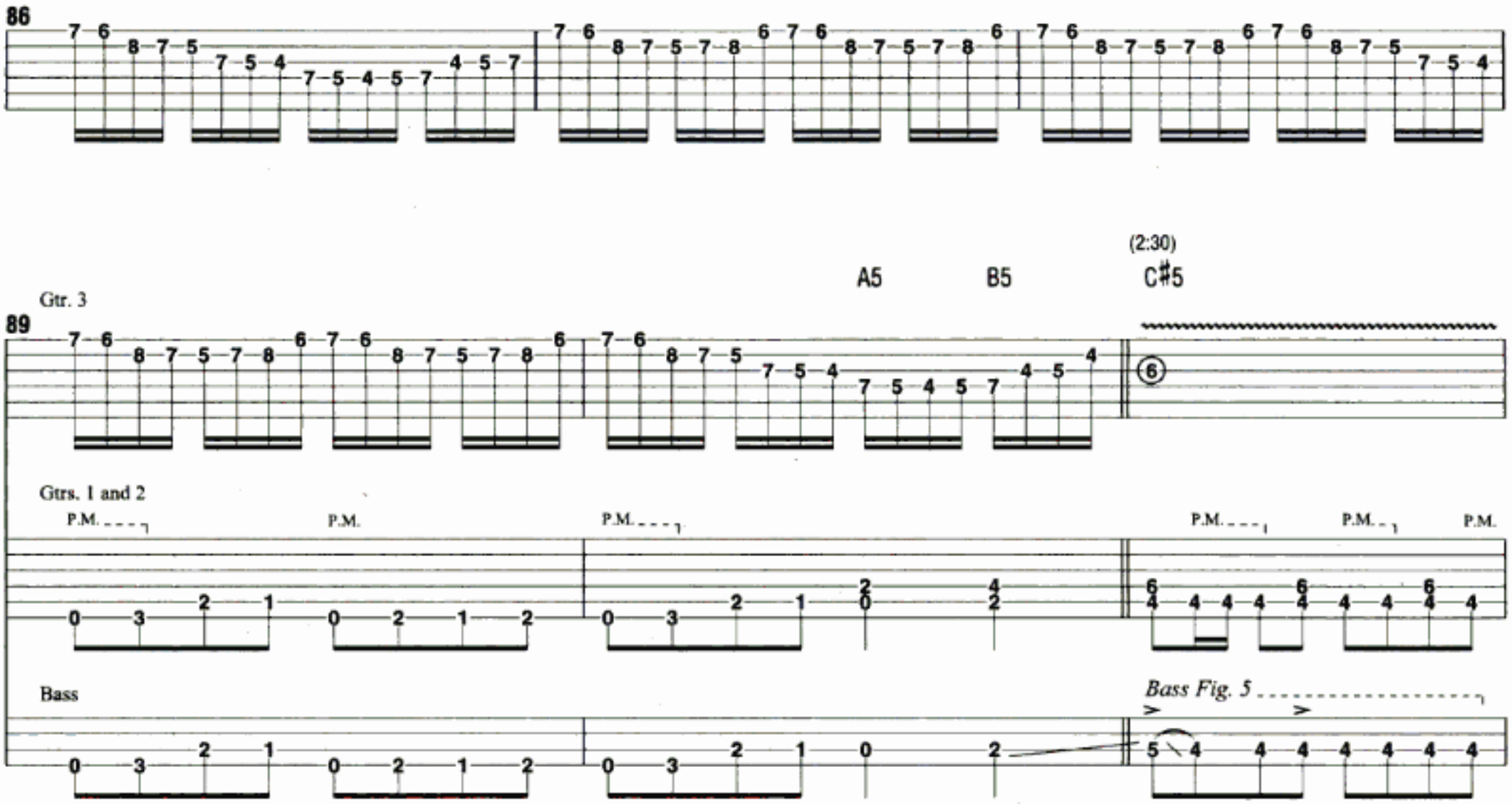
Gtr. 3

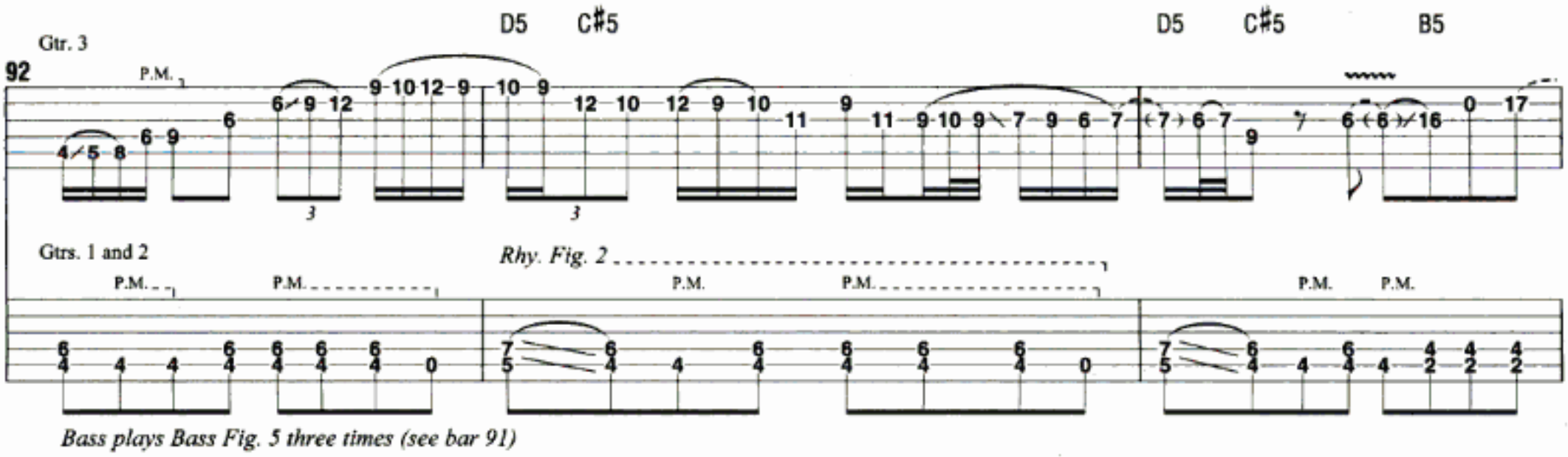
83

Bass plays Bass Fig. 1 three times (see bar 2)

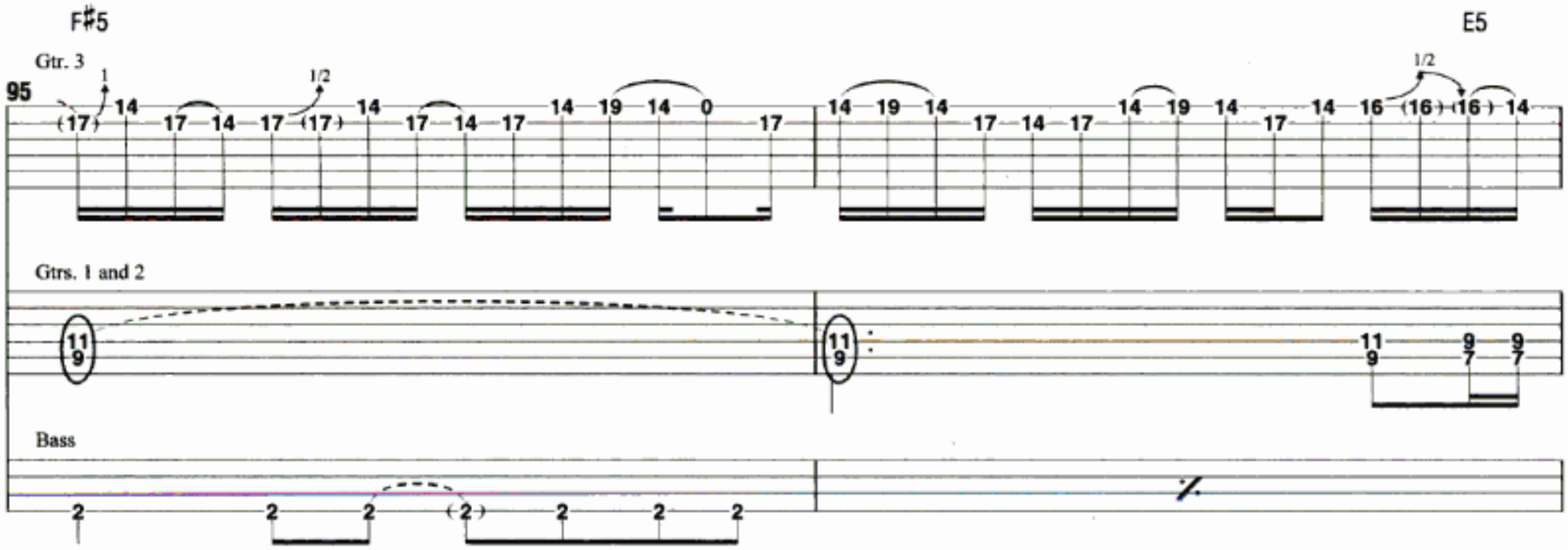
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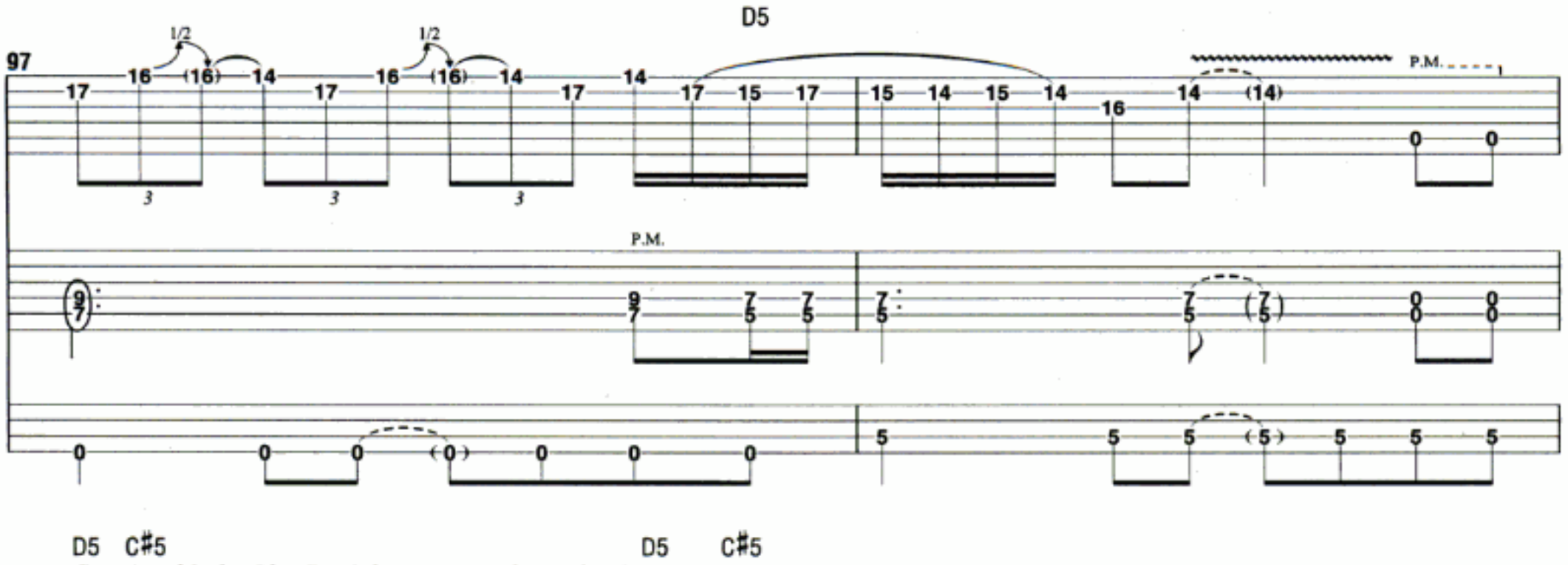
Bass plays Bass Fig. 5 three times (see bar 91)



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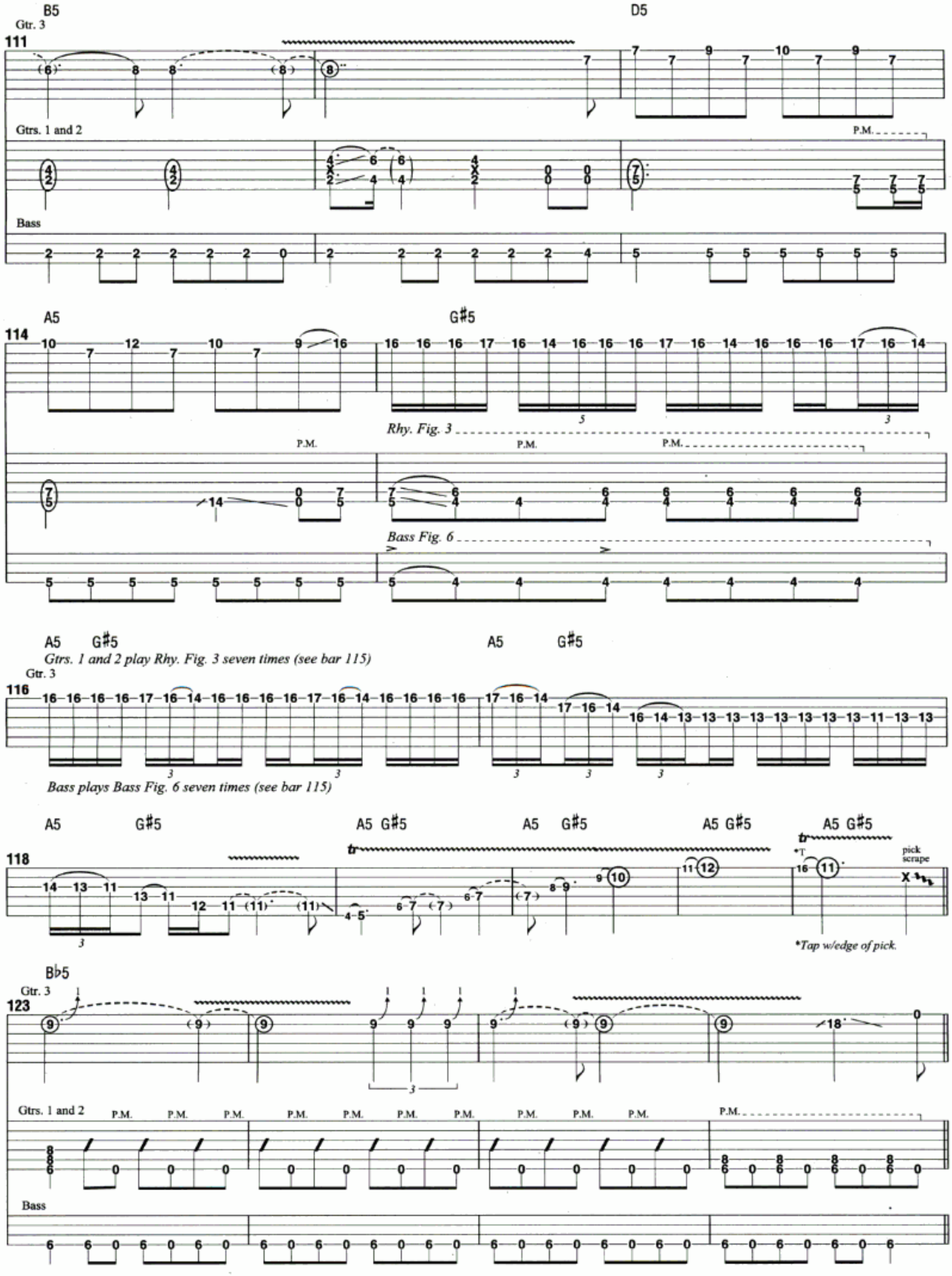
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(3:16)

127 E5

129 B♭ E5

dips w/bar G5 B♭5 E5 B♭

132

E5 G5 E5 B♭

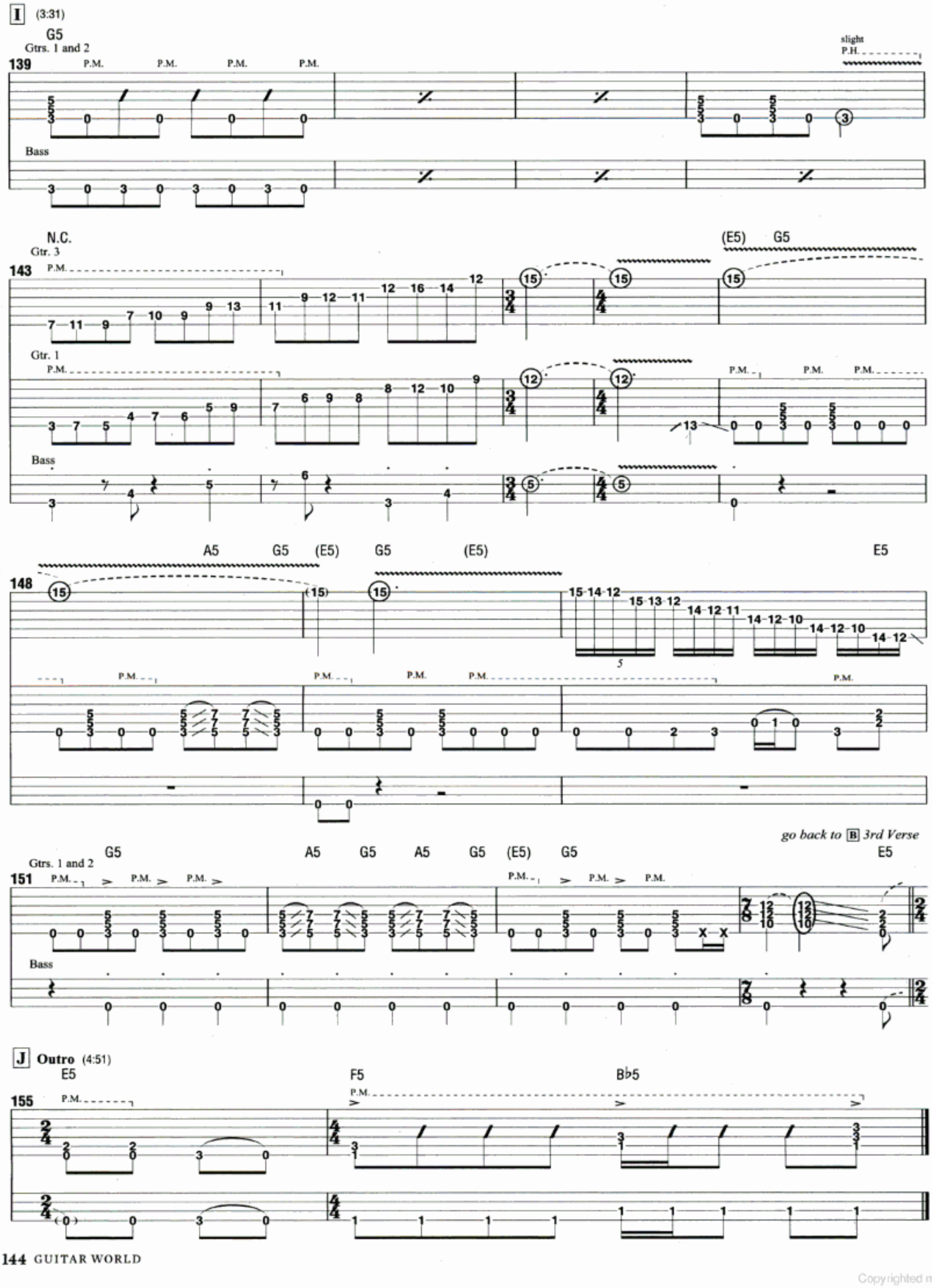
w/fdbk.

135

pitch: E

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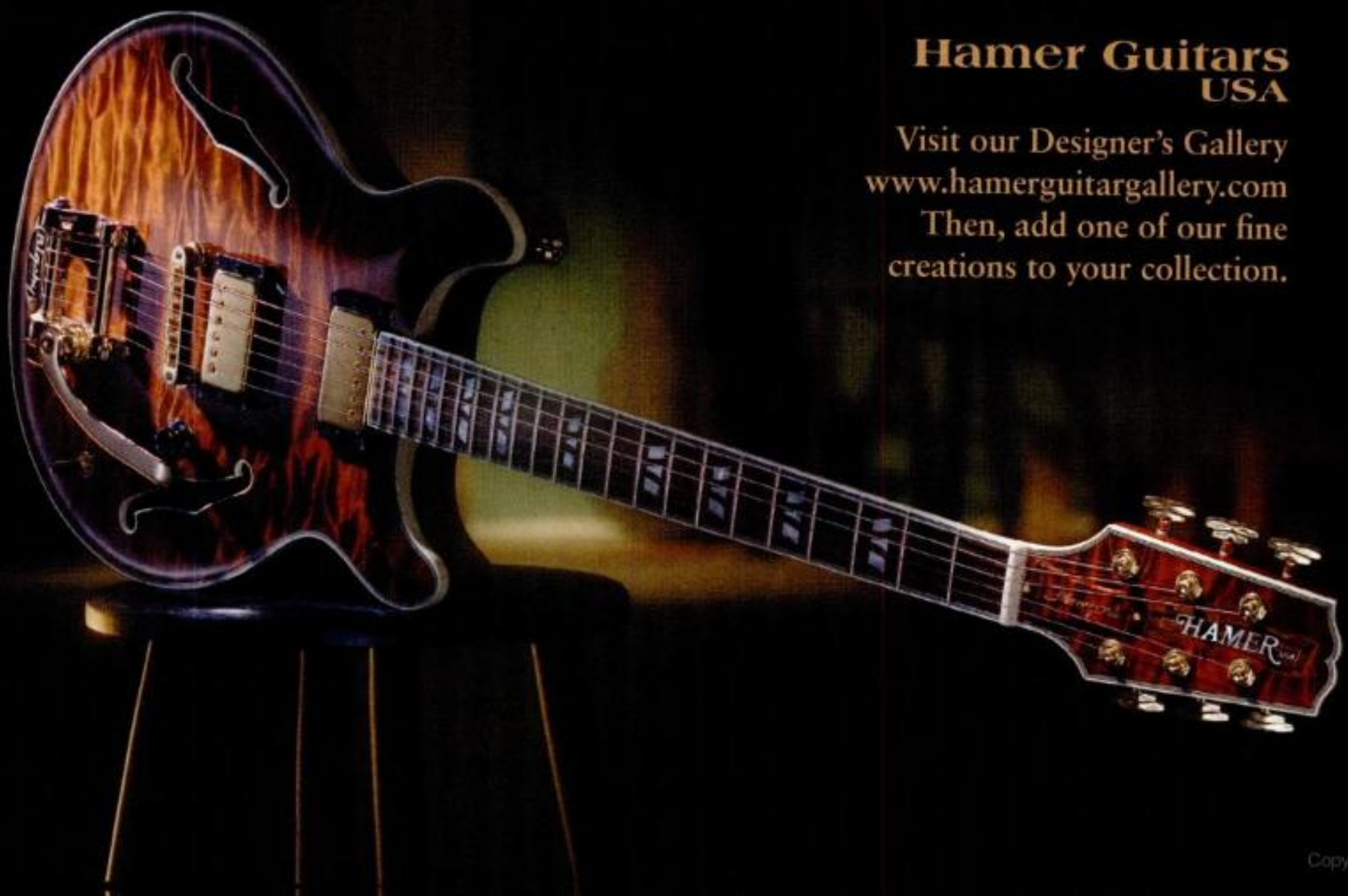


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as though it were
the moment
that will define you"

Jol Dantzig
Designer, Builder





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"REMEDY" THE BLACK CROWES

As heard on **THE SOUTHERN HARMONY AND MUSICAL COMPANION** (DEF AMERICAN)
Words and Music by **Chris Robinson and Rich Robinson** ✶ *Transcribed by* **Dave Whitehill and Jeff Perrin**

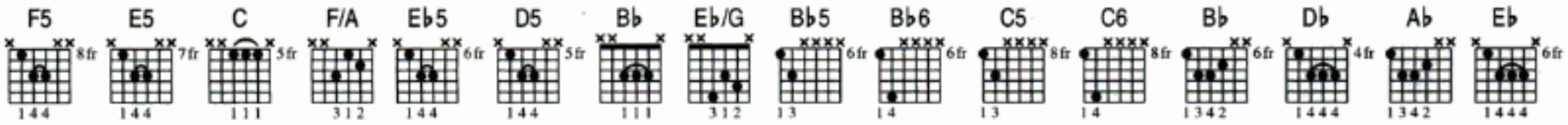
Gtr. 1 is in open G tuning (low to high, D G D G B D) with a capo at the third fret.
All notes and chords for Gtr. 1 sound in the key of B♭, a minor third (one and one half steps) higher than written.
All tablature and chord-grid positions for Gtr. 1 are relative to the capo.

Gtr. 2 is in standard tuning.

chords for Gtr. 1
(open G tuning, capo 3):



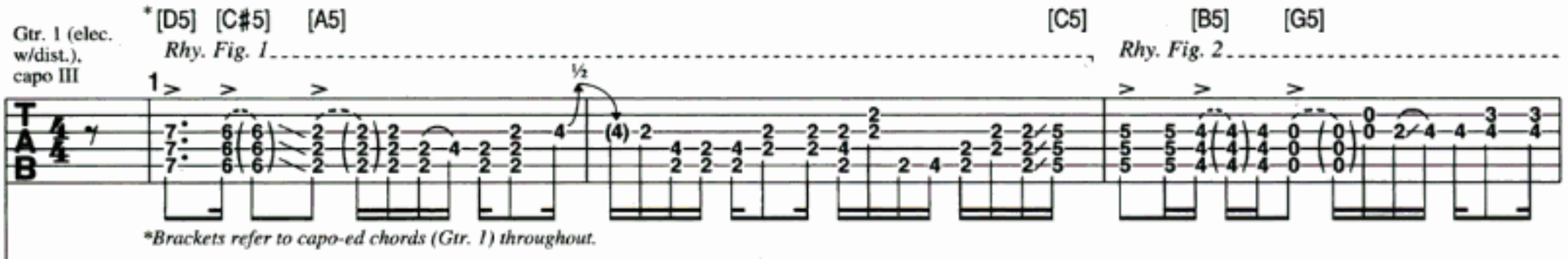
chords for Gtr. 2



A Intro (0:00)

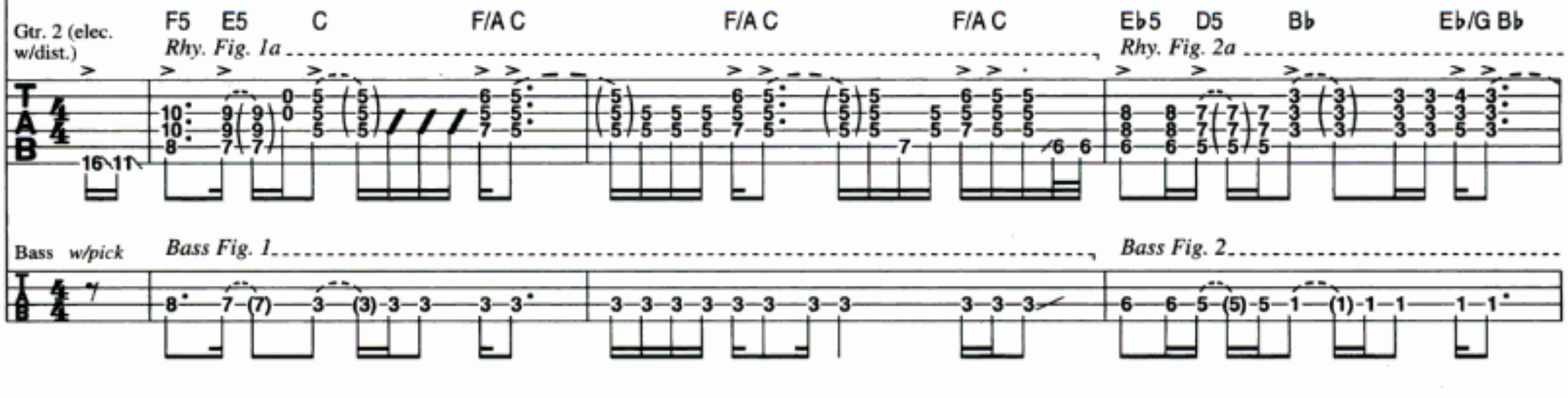
Moderately Slow ♩ = 82

Gtr. 1 (elec. w/dist.), capo III

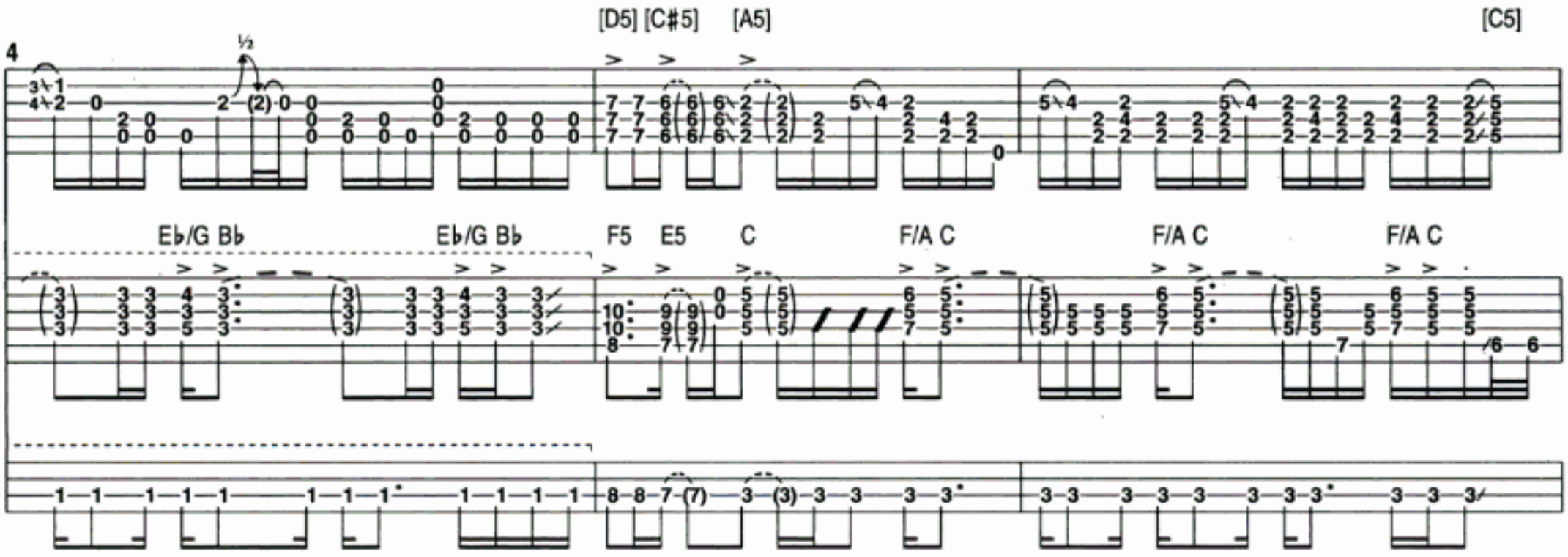


**Brackets refer to capo-ed chords (Gtr. 1) throughout.*

Gtr. 2 (elec. w/dist.)



Bass *w/pick*



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"REMEDY"

B (0:24, 1:53)

[B5] [G5] [A5] [D/A] [A] [A6] [A]

7

E♭5 D5 B♭ E♭/G B♭ E♭/G B♭ E♭/G B♭ C4 C5 C4 C5 C6

1. 2.

C **Verses** (0:36, 2:05)

1. Baby baby why can't you sit still
   you the reason that he broke his back
2. Baby baby why dye you your hair
   why who's who who baby know you too

[D/A] [A][D/A] [A] [D/A] [A] [D/A][A][D/A] [G] [C/G] [G] [C/G] [C/G] [G]

10

C4 C5 C4 C5 C6 C4 C5 C6 C5 B♭5 B♭6 B♭5

(repeat previous bar)

Who killed that bird out on your window sill
Tell me did I see you baby laugh about that
why you always keeping with your mother's dare
Tell me did the other children scold on you

[G] [C/G] [G] [C/G] [G] [C/G] [G] [A] [D/A] [A] [D/A]

13 *On 2nd verse, Gtr. 1 substitutes Fill 1 first time*

B♭4 B♭5 B♭6 B♭5 B♭6 B♭5 C4 C5 C6 C5

Fill 1 (2:08)

[G] [C/G] [G]

Gtr. 1

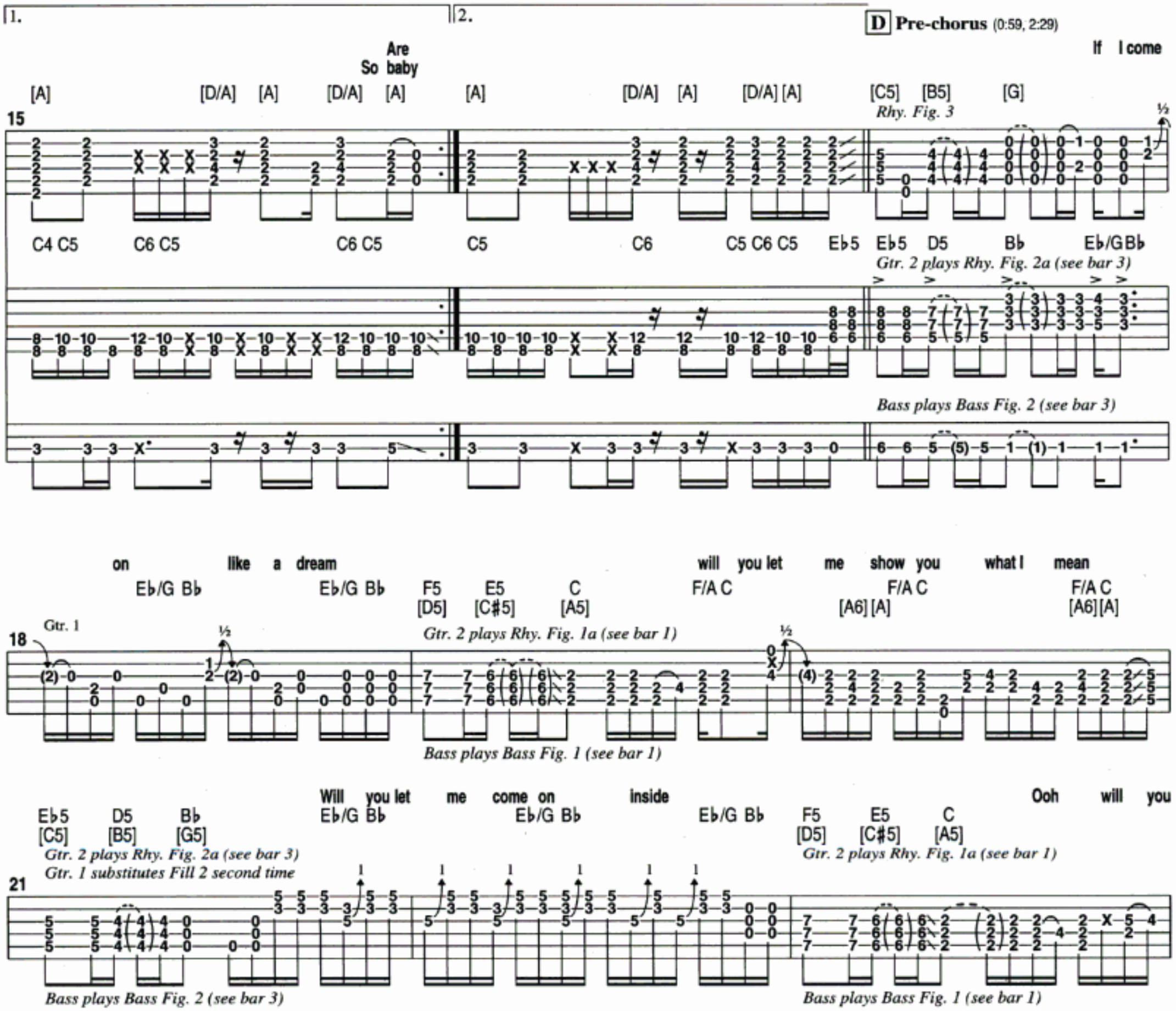
Fill 2 (2:41, 3:29)

[C5] [B5] [G]

Gtr. 1

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1. 2. *(2nd time) skip ahead to* **F** *Guitar Solo*

remedy (Remedy for (I'd take enough to) For me all other please) things there ('cause) Please please me me)

[G5] [B♭] [E♭/B♭] [B♭] [F5] [C5] [B♭] [F5] [C]

27

B♭ D♭ A♭ E♭ D♭ ¼ A♭ E♭

end Bass Fig. 3

E♭5 [C5] D5 [B5] B♭ [G] E♭/G B♭ [C/G] [G] E♭/G B♭ [C/G] [G] E♭/G B♭ [C/G] [G] [A5]

Go back to **B**

Gtr. 2 plays Rhy. Fig. 2a (see bar 3)

30 Gtr. 1

Bass plays Bass Fig. 2 (see bar 3)

F Guitar Solo (3:18)

E♭5 [C5] D5 [B5] B♭ [G] F5 [D5] E5 [C♯5] C [A]

Gtr. 1 plays Rhy. Fig. 3 simile (see bar 17)

Gtr. 2

32 **w/bar

**Depress bar to slack prior to picking notes

Bass plays Bass Fig. 2 (see bar 3)

Bass plays Bass Fig. 1 (see bar 1)

E♭5 [C5] E5 [B5] C [G]

Gtr. 1 substitutes Fill 2 simile

35

Bass plays Bass Fig. 2 (see bar 3)

F5 [D5] E5 [C♯5] C [A]

37

Bass plays Bass Fig. 1 (see bar 1)

G Breakdown (3:41)

*B♭ [G] D♭ [B♭] A♭ [F5] E♭ [C] D♭ [B♭] B♭ [G] D♭ [B♭]

39 Gtr. 1 *(Gtr. 2 fades from mix)*

**Chord symbols reflect overall harmony.*

Bass plays Bass Fig. 3 six times simile (see bar 25)

Uh I need a remedy huh yeah Oh what is there to me you see huh I need a

A♭ [F5] E♭ [C] D♭ [B♭] B♭ [G] D♭ [B♭] A♭ [F5] E♭ [C] D♭ [B♭]

43

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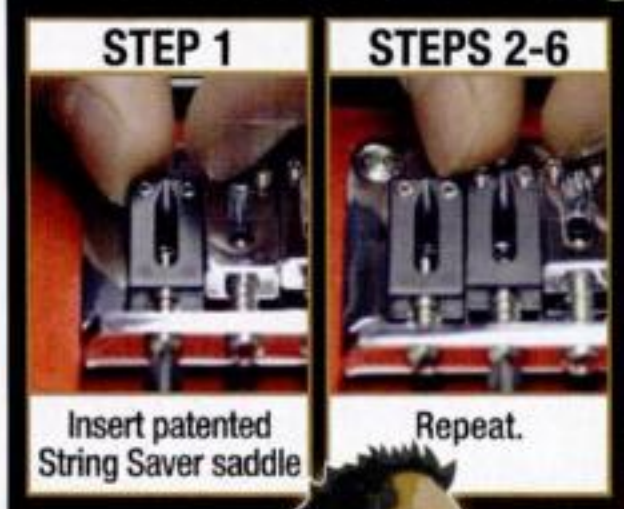
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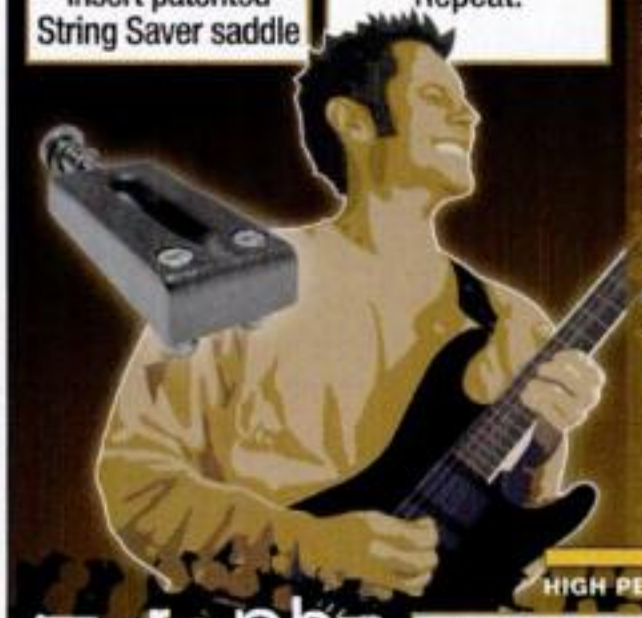


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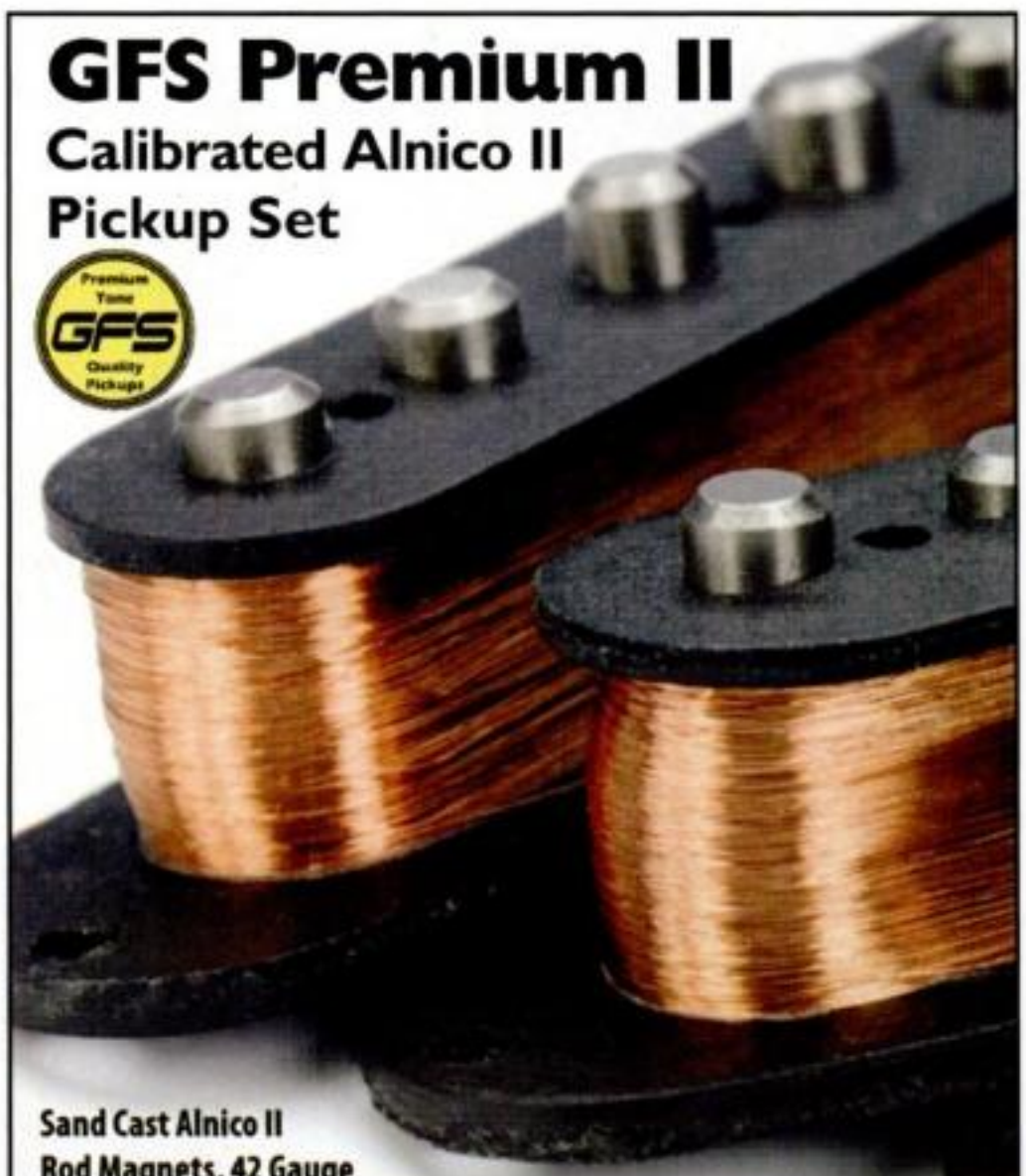
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39119 TENACIOUS D Tesaco Logo/Fueled By Soda		
47913 TESTAMENT Souls Of Black		
24301 TESTAMENT The New Order		
66600 T. EYES OF THE DEAD Green Zombie Logo		
66503 TOOL 10,000 Days Triple Face Logo		
53356 TOOL Grey Eyes Logo		
32352 TOOL Lateralus Skinless Double Face Man		
32646 TOOL Nerve Ending Logo		
64143 TRIVIUM Ascendancy Crowned Coat Of Arms		
64148 TRIVIUM Dragon Fighting Koi Fish Tattoo		
68224 TRIVIUM The Crusader/Logo & Symbol		
42083 VAN HALEN Original Group Photo		
45962 VAN HALEN Eddie Live With Guitar		
69038 VENOM Metal Black		
69014 WHITE STRIPES Magician Skull Guy Logo		
44400 WHITE ZOMBIE Die Fucker Die		
43117 WHO The Kids Are Alright Target Logo		
69168 WHO Vintage Distressed British Flag With		
62068 WOLFMOTHER Gold Foil Logo		
66851 ZZ TOP Distressed Classic Logo		

68594 KILL. ENGAGE Snakes & Swords

68949 KORN Skull Logo

69215 LAMB OF GOD Angel Hourglass

69216 LAMB OF GOD Monk In Gas Mask

69233 LAMB OF GOD Shield Crest Logo

69218 LED ZEPPELIN U.S.A. Swan Song

68797 LORDI Hard Rock Hallelujah

32994 L. SKYNYRD Whiskey Label

66947 M. HEAD The Blackening

66260 M. MANSON Peeking Photo

25446 MEGADETH Peace Sells...

43197 MEGADETH Rust In Peace

69219 METALLICA Jump In The Fire

10658 METALLICA Ride The Lightning

25410 MISFITS Classic White Skull

40981 MOTORHEAD England Skull

68909 M. ROMANCE Fangs Logo

65967 NECROPHAG Tombstone & Skulls

50851 NILE Annihilation Wicked

69271 N. INCH NAILS Survivalism

67818 O. OSBOURNE Black Rain

69153 PANTERA Flag With Snakes

69154 PANTERA Snake & Guitar Logo

25129 PANTERA Vulgar Display

66111 PINK FLOYD Hammer & Bombers

66260 R. A. MACHINE Evil Empire

54568 RAMMSTEIN Reise, Reise Logo

24285 R. RHOADS Randy Tribute Photo

64132 R. C PEPPERS Asterisk Logo

69221 SLAYER Skeleton Soldier

69220 SLAYER Graveyard Skull

68580 SLIPKNOT Group Boxed Photos

69223 SLIPKNOT Green Group Photo

69451 SUBLIME Sun With Eyes

66595 S. SILENCE Figure Logo

64116 T. D. GRACE IX Griffin Logo

69003 T. EYES DEAD Malice

41098 TOOL Lateralus Diagram

69431 TOOL Red Eyes Logo

69235 TRIVIUM Coat Of Arms Crest

69225 TRIVIUM We Are The Fire

45963 VAN HALEN Eddie Guitar Design

67084 WED. 13 Shocking Terror

45017 W. ZOMBIE Green Monster

62070 WOLFMOTHER Self Titled Triangle

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56406 **AC/DC** Album Covers Collage
44964 **AC/DC** Live At Donington
54892 **ALICE IN CHAINS** Layne Staley Live Photo
55671 **AS I LAY DYING** Group Live Photos Collage
59356 **ATREYU** Deathgrip On Yesterday Group
53842 **A. SEVENFOLD** Death Bat Winged Skull
68260 **A. SEVENFOLD** Group Live On Stage Collage
46735 **B. L. SOCIETY** Zakk Live W/Flaming Cross
58469 **B. L. SOCIETY** Zakk Sitting On Chair W/Guitar
13382 **B. SABBATH** Double Image Group
55605 **B. SABBATH** Revolution In Their Minds
54895 **B. BENJAMIN** Group By Equipment
66125 **B. FOR MY VALENTINE** Group Photo
61959 **CANN. CORPSE KILL** Guy Holding Knife
61670 **CHIMAIRA** Skull & Spinal Cord Explosion Art
47339 **CLASH** London Calling
59667 **C. AND CAMBRIA** Group Against Wall
51330 **DIMEBAG** 1966 - 2004 Live Tribute Photo
11399 **DOORS** Psychedelic Group Photo
46426 **EVANESCENCE** Amy Lee In Dress In Bed
65157 **GODSMACK** Group Posed In Desert Photo
68310 **GUNS N ROSES** Roses & Pistols Logo
66326 **IRON MAIDEN** A Matter Of Life And Death
47671 **IRON MAIDEN** Killers
47672 **IRON MAIDEN** The Trooper
40034 **JIMI HENDRIX** Axis Bold As Love
66964 **JOB FOR A COWBOY** Skull Tattoo Design
54203 **JOHNNY CASH** With Guitar Giving The Finger
65159 **LAMB OF GOD** Group Posed On Bridge Photo
48587 **L. ZEPPELIN** Group Standing Next To Airplane
39142 **L. ZEPPELIN** Stairway To Heaven
68328 **L. PARK** Minutes To Midnight Group Outdoors
55603 **LYNYRD SKYNYRD** American Flag Girl Logo
68088 **MARILYN MANSON** Posed In Leather Jacket
59555 **METALLICA** Flaming Skulls Yin Yang Symbol
68176 **METALLICA** Band Member Live Photos
28781 **MISFITS** Classic White Skull
51348 **MUDVAYNE** Lost & Found Group Water Head
65481 **M. C. ROMANCE** Black Parade Group Photo
66521 **M. C. ROMANCE** Group Posed In Stairway
53761 **NINE INCH NAILS** With Teeth
51679 **NIRVANA** Winged Kurt Cobain Live On Stage
61500 **OPETH** Ghost Reveries
68329 **OZZY OSBOURNE** Black Rain Japanese Cover
13861 **PINK FLOYD** Wish You Were Here
68892 **R. A. MACHINE** We Support Our Troops
65413 **RAMMSTEIN** Group As Soldiers By Planes
50872 **ROB ZOMBIE** Rolling Stone Cover Collection
41571 **SEX PISTOLS** Anarchy In The U.K.
51368 **SHADOWS FALL** Group Posed In The Forest
54751 **SLIPKNOT** Group Dressed In Back Uniforms
68320 **STONESOUR** Group Waist Up Closeup Photo
32719 **SUBLIME** Livin With Louie Dogs To Stay Sane
68321 **S. OF A DOWN** Clock With Members As Arms
11503 **TOOL** Man Emerging From Water
62676 **UNEARTH** It: In The Eyes Of Fire
67523 **VELVET REVOLVER** Group Posed Against Wall
48461 **WHO** Group Wrapped With British Flag Photo

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32062 **CRADLE OF FILTH** Dragon Logo
42920 **DOORS** Jim Morrison The Lizard King
40730 **GODSMACK** Sun Skull Logo
64876 **G. N ROSES** Appetite
59220 **HIM** Gold Heartagram & Logo
57361 **IRON MAIDEN** Best Of The Beast
49778 **KORN** Greatest Hits Vol. 1 Grill Logo
59088 **L. ZEPPELIN** Allover Swan Song
40625 **METALLICA** Master Of Puppets
56297 **O. OSBOURNE** Caricature Giving Finger
51465 **PANTERA** Skull & Knives Logo
19121 **PINK FLOYD** Dark Side Of The Moon
56026 **ROB ZOMBIE** Self Monster Cartoon
64414 **SLAYER** Eagle In The Abyss & Logo
51523 **SLIPKNOT** Group Posed In Star Logo







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TRIVIUM

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52381 **ALICE IN CHAINS** Logo
65864 **AS I LAY DYING** Logo
62643 **ATREYU** A Deathgrip On Yesterday Logo
64625 **AVENGED SEVENFOLD** Stacked Logo
43986 **BLACK DAHLIA MURDER** Logo
64603 **BLACK LABEL SOCIETY** BLS Logo
58269 **CANNIBAL CORPSE** Bloody Logo
60824 **CHIMAIRA** Logo
64855 **COHEED AND CAMBRIA** Keywork Logo
64616 **CRADLE OF FILTH** Logo
13835 **DEFTONES** Logo
24494 **DISTURBED** Mean Smiley Face
49706 **DOORS** Logo
38484 **DOWN** Logo
49838 **EVANESCENCE** Logo
40722 **GODSMACK** Sun Logo
62448 **IN FLAMES** Winged Jesterhead Crest
64498 **KILLSWITCH ENGAGE** Scrolls Logo
32117 **KORN** Death Metal Logo
32156 **MISFITS** Classic White Skull
39733 **NIRVANA** Logo
36595 **O. OSBOURNE** Caricature Giving Finger
13674 **PANTERA** Logo
61175 **RAGE AGAINST MACHINE** Logo
56012 **ROB ZOMBIE** Zombie 666 Stacked
64567 **SLAYER** Logo
61460 **SLIPKNOT** Tribal S Logo
32138 **S. DISTORTION** Dancing Skulls Logo
22627 **SUBLIME** Logo
13834 **TOOL** Logo
65509 **TRIVIUM** Logo

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55616 **BLACK SABBATH** BS Cross/Logo
48066 **CANNIBAL CORPSE** Bloody Logo
48722 **CRADLE OF FILTH** COF Logo/Dragon
58132 **DEVIL DRIVER** Logo
51328 **DIMEBAG** Tribute Memorial 1966 - 2004
63523 **DISTURBED** 3-D Mean Smiley Face/Logo
45581 **GUNS N ROSES** Roses & Pistols Bullet Logo
48008 **HATEBREED** Flaming Logo
67137 **HELLHAMMER** Logo
45576 **HIM** Logo/Heartagram Logo
53822 **IN FLAMES** Red Logo
48577 **IRON MAIDEN** Logo
48702 **JOHNNY CASH** Guns Logo
64256 **KILL. ENGAGE** Suit & Tie Skeleton W/Jets
64341 **KORN** Logo



49822 **LAMB OF GOD** Red Logo
45574 **LED ZEPPELIN** Logo/Symbols
52869 **METALLICA** St. Anger Logo/Ninja Star
46077 **MISFITS** Glow In Dark White Classic Skull
64260 **MOTORHEAD** Classic England Skull Logo
45866 **NIRVANA** Smiley Face Logo
41220 **PANTERA** CFH Skull & Crossbones Logo
45579 **SLAYER** Logo/Eagle In The Abyss
64264 **SLIPKNOT** Pentagram Logo
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39506 **OZZY OSBOURNE** Silver Logo
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59065 **BLACK SABBATH** 1969 Group Photo
41613 **DEFTONES** Def Cobra Logo
64864 **GUNS N ROSES** Appetite
59200 **HIM** Gold Heartagram Logo
57348 **IRON MAIDEN** Electric Mummy
59065 **KORN** Logo
53565 **LAMB OF GOD** Stacked Logo
50216 **LYNYRD SKYNYRD** Flag Logo
50096 **MOTORHEAD** Ace Of Spades Logo
51467 **PANTERA** Crossed Swords Logo
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45010 **C. OF BODOM** COBHC Reaper Logo
52718 **CRADLE OF FILTH** Dragon/Logo
59268 **DEATH** Large Silver Logo
58187 **DEVIL DRIVER** Logo/Cross Symbol
51327 **DIMEBAG** Tribute Memorial 1966 - 2004
52732 **G. N ROSES** Roses & Pistols Bullet Logo
65383 **HATEBREED** HB Logo With Grithes
67977 **HELLYEAH** Flaming Logo/Tattooed Girl
69227 **IRON MAIDEN** Beast On The Road 1982
68997 **J. FOR COWBOY** Dual Baby Fetuses Logo
52791 **KILL. ENGAGE** Skull Wrapped With Wires
68960 **KORN** Dripping Graffiti Logo
64209 **LAMB OF GOD** American Metal Seal
48729 **L. ZEPPELIN** U.S.A. 1977 Swan Song
69258 **M. MANSON** Long MM Drip Logo

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69236 **METALLICA** Damage Inc.
66425 **MUSHR. HEAD** Group Photo/Mask
69268 **NINE INCH NAILS** Trying To Believe
47773 **NIRVANA** Smiley Face Logo
55464 **PANTERA** Logo/Vulgar Display
45513 **SLAYER** Distressed Eagle In Abyss
69226 **SLIPKNOT** Triple Rows Of Group
49162 **SUBLIME** Logo/40oz To Freedom
69204 **SYSTEM OF A DOWN** Stacked Logo
69432 **TOOL** 10,000 Days Triple Face Logo
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67213 **DEATH** Oval Logo
48854 **GUNS N ROSES** Die Cut Roses & Pistols Logo
48846 **HIM** Round Flourish Heartagram
48835 **IRON MAIDEN** The Trooper
44965 **KILL. ENGAGE** Die Cut Winged Skull Logo
64155 **LAMB OF GOD** Steer Skull Within Pentagram
48831 **LED ZEPPELIN** Die Cut Swan Song Logo
48838 **SLAYER** Die Cut Eagle In The Abyss

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64280 **CRADLE OF FILTH** Logo
58592 **GUNS N ROSES** Roses & Pistols Bullet Logo
67334 **IRON MAIDEN** Stacked Logo/Killers Art
67335 **KORN** Red Splatter Logo/Skull On Cross
64277 **LAMB OF GOD** Logo
46009 **LED ZEPPELIN** Logo/Swan Song
67345 **METALLICA** And Justice For All Art
64275 **MOTORHEAD** Classic England Skull Logo
67385 **PANTERA** Distressed Rivet Logo
67338 **SLAYER** Demonic Man Wearing Papal Hat
55597 **SLIPKNOT** Pentagram Logo
50711 **TOOL** Lateralus Logo/Lateralus Eye

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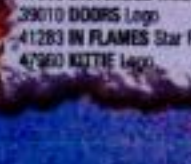
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61102 **CREAM** Farewell Concert Philadelphia '68
20268 **DOORS** Isle Of Wight Festival Chicago '70
61086 **FRANK ZAPPA** Cal. State College '72
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15057 **JANIS JOPLIN** Fillmore East '68
14994 **JIM MORRISON** Last Known Picture '71
15011 **L. SKYNYRD** Street Survivors '77
14990 **MARILYN MANSON** Live At Snakepit '95
32978 **M. CRUE** Girls,Girls W/Guns 'N Roses '87
15031 **NIRVANA** In Concert Nevermind '92
15012 **NIRVANA** Kurt Rest In Peace '67 - '94
32986 **OZZY OSBOURNE** Speak Of Devil Tour '82
15028 **OZZY OSBOURNE** With Randy Rhoads '82
14980 **PINK FLOYD** W/The Who New Years Eve '68
32977 **PEARL JAM** Lollapalooza '92 W/Chili Peppers
20258 **QUEEN** 1st U.S. Tour/Denver '74
14977 **R. A. MACHINE** World Music Theatre '97
14983 **RAMONES** Civic Auditorium Santa Cruz '80
14988 **SMASHING PUMPKINS** New York City '96
15016 **S. R. VAUGHAN** Gilley's Club Tx '86



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68072 **AS I LAY DYING** Skull W/Roses
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54524 **C. OF BODOM** Follow The Reaper
18785 **C. OF FILTH** Supreme Vampyric
24473 **DEFTONES** Red Pony
59348 **D. DRIVER** Group Posed By Trees
67435 **D. BORGIR** Horned Goat Skull
65727 **G. N ROSES** Appetite Destruction
67436 **IN FLAMES** Come Clarity
51374 **IRON MAIDEN** The Trooper
69312 **KILL. ENGAGE** KSE Winged Heart
69313 **LAMB OF GOD** Group On Bridge
12277 **L. ZEPPELIN** Stairway To Heaven
61611 **MEGADETH** War Eagle
12287 **METALLICA** Ride The Lightning
12285 **METALLICA** Master Of Puppets
42104 **MOTORHEAD** England Skull
66330 **M. C. ROMANCE** Dancing Girls
25983 **PANTERA** Confederate Flag Skull
17781 **R. A. MACHINE** Fist Logo
12309 **SLAYER** Eagle In The Abyss
61623 **SLIPKNOT** Bloody Pentagram
69327 **TRIVIUM** The Crusade

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TRUCKER STYLE CAPS

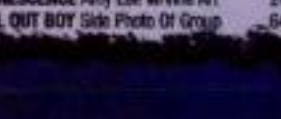
52881 **AS I LAY DYING** Paint Splatter Pistols
40016 **AUDIOSLAVE** Red Circle Flame Logo
52880 **A. SEVENFOLD** Red Death Bat Winged Skull
68127 **BLACK DAHLIA MURDER** Logo
48825 **BLACK LABEL SOCIETY** Allover Brewtality
51393 **DIMEBAG** Tribute Memorial 1966 - 2004
45584 **HIM** Heartagram Logo
45585 **IRON MAIDEN** Allover Killers
45583 **LED ZEPPELIN** 1st Lp Cover
55541 **L. SKYNYRD** Southern Rock Guitars Logo
52877 **METALLICA** Scary Guy Art With Logos
52892 **SLIPKNOT** Maggot Corps Group Collage Photo
53735 **SUBLIME** Long Beach California Baseball Logo
40642 **SUICIDAL TENDENCIES** Original Flip Up Logo

BASEBALL STYLE CAPS

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64248 **AS I LAY DYING** Robed Skull Maiden Wreath
33160 **BLACK LABEL SOCIETY** BLS Logo
53805 **BLACK SABBATH** Cross With Bloody Logo
64350 **CANNIBAL CORPSE** Butchered At Birth
36362 **CRADLE OF FILTH** Dragon Logo
64253 **GUNS N ROSES** Appetite For Destruction
64255 **IRON MAIDEN** The Trooper Art With Logo
64257 **KILL. ENGAGE** Bloody Dripping Skull Nails
67355 **KORN** Logo With Dripping Skull
64258 **LAMB OF GOD** Logo & Burn It Down Eagle
52873 **LED ZEPPELIN** Stairway To Heaven Art
49346 **MEGADETH** Killing Is My Business Skull
52876 **METALLICA** Silver St. Anger Logo & Ninja Star
39222 **MUDVAYNE** End Of All Things To Come Logo
63480 **PANTERA** Blue & Grey Bloody Logo
67359 **R. A. MACHINE** Outline Of Guy W/Raised Fist
67360 **RAMMSTEIN** R Outline Logo
45597 **SLAYER** Logo & Eagle In The Abyss
64263 **SLIPKNOT** Subliminal Verses Zipper Mouth
66959 **TOOL** Logo Within Oval

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65584 **ALICE COOPER** Bloody Logo
11916 **ALICE IN CHAINS** Logo
59181 **ANTHRAX** Die Cut Yellow Logo
64556 **AS I LAY DYING** Skeleton Lovers
64535 **A. SEVENFOLD** Winged Death Bat Skull
62789 **ATREYU** Red & Black Splattered Logo
64542 **B. L. SOCIETY** BLS Flag Logo
64539 **B. L. SOCIETY** SDMF Skull & Iron Cross
11926 **BLACK SABBATH** Logo
42858 **CANNIBAL CORPSE** Bloody Logo
58598 **CHILDREN OF BODOM** COBHC Red Logo
60614 **CHIMAIRA** Red Logo & Chaos Arrows
64536 **CRADLE OF FILTH** Logo
24487 **DISTURBED** Mean Smiley Face
59522 **EXODUS** Classic Logo
24367 **GODSMACK** Sun Logo
67721 **GUNS N ROSES** Appetite For Destruction
65588 **HIM** Round Gold Heartagram Logo
62436 **IN FLAMES** Winged Jesterhead Crest
51053 **IRON MAIDEN** Logo
67615 **JOB FOR A COWBOY** Logo
63350 **JOHNNY CASH** Guns Logo
64497 **KILLSWITCH ENGAGE** Blue Scrolls
11961 **KISS** Army Logo
51051 **LED ZEPPELIN** Logo With Symbols
49867 **LYNYRD SKYNYRD** Flag Logo
43794 **MEGADETH** Gold Logo
32835 **METALLICA** Logo
11982 **MISFITS** White Skull
22588 **NIRVANA** Logo
18399 **OZZY OSBOURNE** Ozzy Logo
51392 **PANTERA** Cowboys From Hell Skull
64431 **PINK FLOYD** Crossed Hammers
40336 **Q. OF STONE AGE** Mudflap Girls Logo
23486 **R. A. MACHINE** Battle Of Los Angeles
51052 **SEX PISTOLS** British Flag Logo
64522 **SLAYER** Logo
64559 **SLIPKNOT** Triple S Tribal Logo
10343 **SUBLIME** California License Plate
36257 **TESTAMENT** Logo
12024 **TOOL** Laterlaus Logo
65587 **TRIVIUM** Logo
66963 **WOLFMOTHER** Logo

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67162 **HIM** Allover Heartagram Pattern
45546 **I. MAIDEN** Bring Daughter To Slaughter
66579 **JOB FOR COWBOY** Fetal Skeletons
66653 **J. CASH** Folsom Prison Stripes 1968
45507 **JUDAS PRIEST** Distressed Logo
40696 **LACUNA COIL** Flower Logo
48788 **LAMB OF GOD** Silver Logo
38905 **LED ZEPPELIN** Swan Song/U.S.A. '77
52824 **METALLICA** San Fran. Quake Logo
21219 **MISFITS** Skeleton Hands
67998 **M. C. ROMANCE** Monkey Riding Horse
52799 **NIRVANA** Kurt In Striped Sweater
61969 **OPETH** Ghost Reveries
66532 **PARAMORE** Ballarina With Skulls
63631 **PINK FLOYD** Distressed Pink Retro
67959 **R. A. MACHINE** Loaded Bullet Holster
54570 **RAMMSTEIN** Bloody Skull & Knives
64134 **R. G. PEPPERS** Freehand Logo
45523 **SEX PISTOLS** Anarchy In U.K. Flag
45512 **SLAYER** Chrome Logo
64235 **SLIPKNOT** The Heretic Anthem Flag
24315 **SUBLIME** Sun Logo
64146 **TRIVIUM** Pink Rose Bagner Logo
66776 **30 SECONDS TO MARS** Rose Splatter
41170 **AC/DC** Dirty Deeds Done Cheap Logo
49585 **AFI** Pink Wings Logo
49573 **ALICE IN CHAINS** Classic Blk & Wht Sun
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58323 **C. CORPSE** Shadows Of Ghouls Logo
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66556 **CHIMAIRA** Monster Holding Red Logo
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48794 **CRADLE OF FILTH** Nymphetamine Logo
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42268 **KORN** Logo
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The true story behind the worldwide #1 best-selling ear training method

by **David-Lucas Burge**

It all started in ninth grade as a sort of teenage rivalry . . .

I'd slave at the piano for five hours daily. Linda practiced far less. Yet somehow she always shined as the star performer at our school. It was frustrating.

What does she have that I don't? I'd wonder.

Linda's best friend, Sheryl, bragged on and on to me, adding more fuel to my fire.

"*You* could never be as good as *Linda*," she would taunt. "*Linda's* got *Perfect Pitch*."

"What's Perfect Pitch?" I asked.

Sheryl gloated about Linda's uncanny abilities: how she could name *exact notes and chords*—all BY EAR; how she could sing any tone—*from memory alone*; how she could play songs—after just *hearing* them; the list went on and on . . .

My heart sank. *Her EAR is the secret to her success* I thought. How could I ever hope to compete with her?

But it bothered me. Did she *really* have Perfect Pitch? How could she know notes and chords just by *hearing* them? It seemed impossible.

Finally I couldn't stand it anymore. So one day I marched right up to Linda and asked her point-blank if she had Perfect Pitch.

"Yes," she nodded aloofly.

But Perfect Pitch was too good to believe. I rudely pressed, "*Can I test you sometime?*"

"OK," she replied.

Now she would eat her words . . .

My plot was ingeniously simple . . .

When Linda least suspected, I walked right up and challenged her to name tones for me—*by ear*.

I made her stand so she could not see the piano keyboard. I made sure other classmates could not help her. I set up everything perfectly so I could expose her Perfect Pitch claims as a ridiculous joke.

With silent apprehension, I selected a tone to play. (She'll *never* guess F♯, I thought.)

I had barely touched the key.

"F♯," she said. I was astonished.

I played another tone.

"C," she announced, not stopping to think.

Frantically, I played more tones, skipping here and there all over the keyboard. But somehow she knew the pitch each time. She was AMAZING.

"Sing an E♭," I demanded, determined to mess her up. She sang a tone. I checked her on the keyboard—and she was right on!

Now I started to boil. I called out more tones, trying hard to make them increasingly difficult. But each note she sang perfectly on pitch.

I was totally boggled. "*How in the world do you do it?*" I blurted.


"How in the world do you do it?" I blurted. I was totally boggled. (age 14, 9th grade)

"I don't know," she sighed. And that was all I could get out of her!

The dazzle of Perfect Pitch hit me like a ton of bricks. I was dizzy with disbelief. Yet from then on, I knew that Perfect Pitch was real.

I couldn't figure it out . . .

"How does she DO it?" I kept asking myself. On the other hand, why can't *everyone* recognize and sing tones by ear?

Then it dawned on me. People call themselves *musicians*, yet they can't tell a C from a C♯? Or A major from F major?! That's as strange as a portrait painter who can't name the colors of paint on his palette. It all seemed so odd and contradictory.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it out for myself. With a little sweet-talking, I got my three brothers and two sisters to play piano tones for me—so I could try to name them by ear. But it always turned into a messy guessing game I just couldn't win.

Day after day I tried to learn those freaking tones. I would hammer a note *over* and *over* to make it stick in my head. But hours later I would remember it a half step flat. No matter how hard I tried, I couldn't recognize or remember any of the tones by ear. They all sounded the same after awhile; how were you supposed to know which was which—just by *listening?*

I would have done anything to have an ear like Linda. But now I realized it was way beyond my reach. So after weeks of work, I finally gave up.

Then it happened . . .

It was like a miracle . . . a twist of fate . . . like finding the lost Holy Grail . . .

Once I stopped *straining* my ear, I started to listen NATURALLY. Then the simple secret to Perfect Pitch jumped right into my lap.

Curiously, I began to notice faint "colors" within the tones. Not *visual* colors, but colors of *pitch*, colors of

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sound. They had always been there. But this was the first time I had ever really "let go"—and *listened*—to discover these subtle differences.

Soon—to my own disbelief—*I too could name the tones by ear!* It was simple. I could hear how F♯ sounds one way, while B♭ has a *totally different sound*—sort of like "hearing" red and blue!

The realization struck me: THIS IS PERFECT PITCH! This is how Bach, Beethoven, and Mozart could mentally envision their masterpieces—and know tones, chords, and keys—all by ear!

It was almost childish—I felt sure that *anyone* could unlock their own Perfect Pitch with this simple secret of "Color Hearing."

Bursting with excitement, I told my best friend, Ann (a flutist).

She *laughed* at me. "You have to be *born* with Perfect Pitch," she asserted. "You can't *develop* it."

"You don't understand how Perfect Pitch works," I countered. I sat her down and showed her how to listen. Timidly, she confessed that she too could hear the pitch colors. With this jump start, Ann soon realized she also had gained Perfect Pitch.

We became instant celebrities. Classmates loved to call out tones for us to magically sing from thin air. They played chords for us to name by ear. They quizzed us on what key a song was in.

Everyone was fascinated with our "supernatural" powers, yet to Ann and me, it was just normal.

Way back then, I never dreamed I would later cause such a stir in the academic world. But when I entered college and started to explain my discoveries, professors *laughed* at me.

"You must be *born* with Perfect Pitch," they'd say. "You can't *develop* it!"

I would listen politely. Then I'd reveal the simple secret—*so they could hear it for themselves.*

You'd be surprised how fast they changed their tune!

In college, my so-called "perfect ear" allowed me to skip over two required music theory courses. Perfect Pitch made everything easier—my ability to perform, compose, arrange, transpose, improvise, and even sight-read (because—without looking at the keyboard—you know you're playing the correct tones).

And because my ears were open, music sounded richer. I learned that music is truly a HEARING art.

Oh, you must be wondering: whatever happened with Linda? Excuse me, I'll have to backtrack . . .

It was now my senior year of high school. I was nearly 18. In these three-and-a-half years with Perfect Pitch, my piano teacher insisted I had made ten years of progress. And I had. But my youthful ambition wasn't satisfied. I needed one more thing: *to beat Linda.* Now was my *final chance.*

The University of Delaware hosts a performing music festival each spring, complete with judges and awards. To my horror, they scheduled me that year as the *grand finale.*

The fated day arrived. Linda gave her usual sterling performance. She would be tough to match, let alone surpass. But my turn finally came, and I went for it.

Slinking to the stage, I sat down and played my heart out with selections from Beethoven, Chopin, and Ravel. The applause was overwhelming.

Afterwards, I scoured the bulletin board for our grades. Linda received an A. This was no surprise.

Then I saw that I had scored an A+.

Sweet victory was music to my ears, mine at last! —D.L.B.

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FRETS: 22

HARDWARE: American Standard two-pivot tremolo, graduated height tuners

CONTROLS: Master volume, neck tone, bridge and middle tone, five-way switch

PICKUPS: Alnico V American Standard single-coils

FENDER AMERICAN STANDARD TELECASTER

BODY: Alder (ash with transparent finish, $100.00)

NECK: Maple, Bolt-on

FINGERBOARD: Maple, 9 1/2–inch radius

SCALE LENGTH: 25 1/2 inches

FRETS: 22

HARDWARE: American Standard stamped brass Telecaster bridge plate and graduated-height tuners

CONTROLS: Master volume, master tone, three-way switch

PICKUPS: Fender American Standard Telecaster single-coils

BY ERIC KIRKLAND

FENDER'S YEARS OF cost-conscious ownership under CBS ended in 1985, when the company was purchased by its employees. In the years just prior to the sale, CBS had initiated several money-saving measures in an effort to shore up its finances. For example, in 1983 the Standard Stratocaster had been relieved of one of its tone knobs, the right-angle output was swapped for a flush-mounting jack, and the traditional tremolo unit was replaced by the Freeflyte trem, whose surface-mounted design eliminated the need for a trem cavity.

Fender's new owners were anxious to restore the luster lost during these years. The American Standard Series was part of that effort. Introduced in 1986, the designation was a reminder of the company's roots at a time when high-quality Japanese imports were putting some U.S. guitar makers to shame. It was also a guarantee of a solid product built with the level of craftsmanship for which Fender had once been known.

Fender's renaissance came swiftly, and today the company's American Standard Stratocaster and Telecaster guitars endure as a symbol of assured excellence. Their specs have changed over the years, but the American Standards recently received an overhaul that restores much of their original tones and design elements. I just had to have a look for myself.

NEW FEATURES

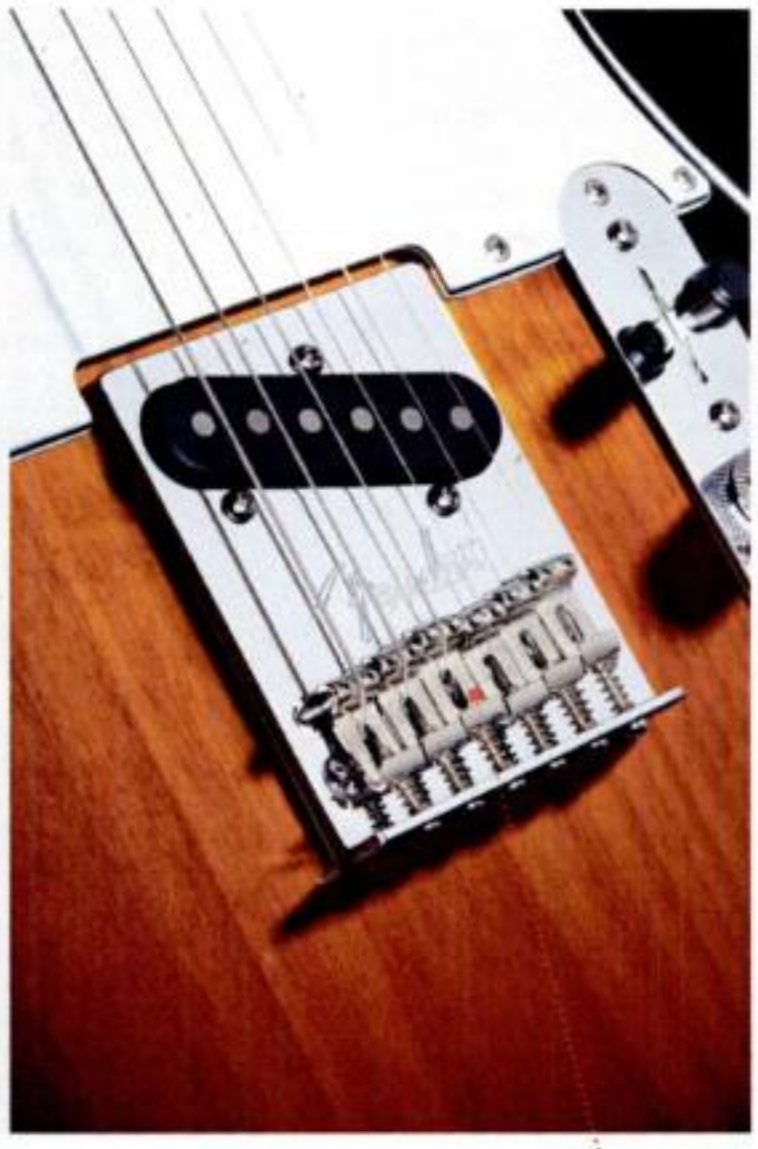
IN ADDITION TO new finish colors, these alder-bodied guitars are now offered with an optional ash body with transparent finish for $100. A thinner undercoat improves body resonance, and the bright white maple necks are tinted with a subtle antique hue. Matte finishes are still used on the back of the necks, and the acid-

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CHECK

ABLETON LIVE 7 *166* AXL MEDWAY SPECIAL COMBO *168* ERNIE BALL MUSICMAN HS BONGO 6 BASS *170* PARKWOOD PW-510 ACOUSTIC *172*





The bent-steel saddles and new brass bridge plate produce twang tones never before heard from an American Standard Tele.

resistant fretboards are buffed to a glossy sheen.

Major changes become apparent as soon as you put one of these guitars in your hands. The hand-rolled fretboard edges are smooth and snag-free. They look new but feel like they've been played on for decades. Bent-steel saddles replace the cast saddles and have no sharp set screws to annoy your palm. More significantly, these saddles are key to the classic jangly Fender spank and sparkle. A copper-infused high-mass block improves the Strat's bridge performance, and the Tele similarly benefits from a low-profile stamped brass bridge plate.

Many Strat players enjoy the smooth feel and easy adjustability afforded by the Strat's modern two-point bridge fulcrum, so Fender worked to enhance the system's tone through sharper knife-edges and properly seated brass pivot anchors. Tuning stability and string tension is aided on both guitars by specially designed graduated-height tuning keys.

Fender isn't reporting any changes to the standard electronics packages. Still in use is the Delta Tone system, which maintains the pickups' treble response when the volume is rolled back and effectively removes the tone circuit when the tone knob is maxed (active only for bridge and middle pickups on the Strat). Fender didn't change the Strat's pickups—to my mild disappointment. I prefer a slightly beefier tone, more akin to the Tele's punchy output, but obviously the majority of Strat players are satisfied with the Fifties-style clarity that emanates from this Alnico V–based set. Also included for both guitars is an exclusive molded flight-style SKB case, similar to the cases used to protect high-end firearms and photography equipment.

PERFORMANCE

THE BENT-STEEL saddles and copper-infused block make a world of difference in the Stratocaster's acoustic response. My alder-bodied test Strat's classic flavors were present and accounted for: lows rumbled, mids were scooped and highs jangled. Be aware, however, that the American Standard Strat's sealed tuners and two-point bridge pivot intentionally keep the American Standard from exhibiting the same loud rattles and airy sound of a vintage-type Strat. While greatly improved, it's still intended to be a crossover instrument that will sound very solid with high gain and still exhibit the unmistakable Stratocaster attributes. The pickups are fairly low in output to retain maximum clarity, but they can be easily boosted to Texas Blues territory with a Tubescreamer or similar overdrive.

American Standard Telecasters have always been well liked for the particularly thick and punchy tone of their bridge pickup. Placed in front of a fat-laden clean amp like the Fender Vibro-King, they have an aggressive twang that few stock guitars can match. These thumping midrange and level highs are also capable of cranking out a Seventies-style hard rock crunch, making this guitar a favorite among modern country artists. The revamped Tele has all those sounds and a lot of added dimension, courtesy of the bent-steel saddles and musical brass bridge plate. Its improved musicality, volume and dynamics were apparent with both pickups—the neck pickup sounded much clearer—and particularly obvious with snapped string riffs and heavy rakes. If you don't mind flipping an extra C note, the ash body option really helps to bring out the best of this new Tele's talents.

ON DISC

THE BOTTOM LINE

GUITARISTS HAVE WAITED a long time for Fender's American Standards to play and sound like the newly updated Stratocaster and Telecaster. Rolled fingerboard edges, bent steel saddles, Alnico V pickups, the Delta Tone system and vibrant finishes create an ideal balance of vintage and high tech. These magnificent instruments help solidify my contention that Fender is presently building some of the finest instruments in the company's history.

PRO	CON
OPEN AND AIRY CLASSIC TONES, COMFORTABLE ROLLED FINGERBOARD EDGES, VINTAGE-STYLE SADDLES	SOME PLAYERS MAY PREFER HOTTER STRAT PICKUPS

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SAUL GOOD

Epiphone's Custom Shop Slash Signature Les Paul Standard Plus Top

BY ERIC KIRKLAND

SLASH RECEIVED HIS first Les Paul at the age of 14. It was a gift from his grandmother, who hoped that encouraging the youngster's interest in music would keep him off the street. Though it failed at the latter, the guitar did provide young Saul Hudson with a high-voltage outlet during his turbulent younger years. From that, the man who would become Slash created a loose-limbed style of blues-rock riffing that is his signature.

Today, Epiphone's Custom Shop honors Slash's lifelong relationship with the Les Paul by offering one of the most highly anticipated signature model guitars of 2008. Even though it's surprisingly affordable, Slash's Epiphone-crafted LP is not intended to be a cost-effective alternative to the Slash model built by Gibson's Custom Shop. This limited-edition Les Paul (just 2,400 will be made) is a bit more simple, and it's purpose-built for the serious player who wants what Slash achieves in tone and feel. All its features are as specified by Slash, and even its old-school construction methods are focused on achieving his iconic tone.

FEATURES

THOSE SPECIAL CONSTRUCTION techniques are focused mainly on the neck joint. Just like Slash's favored Les Paul, the Signature uses a long Fifties-style tenon-and-locking joint that extends under the neck pickup. It's not the easiest way to build a guitar, but the extra sustain and resonance gained through this method is undeniable.

The mahogany neck itself is just shy of massive, yet it's shockingly playable. Instead of a deep-hulled boat neck or one of those Fifties-era U-type necks that put all of the wood in the fold of your palm, Slash's slugger-sized stick builds its volume on muscular shoulders (the area of the neck that meets the fretboard) and a thick C shape.

My medium-sized hands had no problem with speed or movement on this neck. What's more, its specifically beefy geometry placed my hand in consistently stable positions, which made it easier to achieve Slash's finger-controlled semitones and nuances. Another pleasant byproduct of the extra neck wood and elongated joint is its balancing effect on the guitar: Slash's LP feels relatively light and maneuverable at all times.

I doubt that anyone will object to the guitar's one color option: a dark tobacco burst, with an antique yellow tint on the curly maple top and a transparent brown stain that bleeds into the mahogany body and neck. Like almost all of Slash's guitars, the Slash Signature has two Seymour Duncan open-coil Alnico II Pro pickups. Other bits of hardware include a sustain-and-clarity-enhancing LockTone stopbar and Tune-O-Matic bridge, and a set of vintage-style tuners with mint-green acrylic tombstone keys.

PERFORMANCE

I TESTED THE SLASH SIGNATURE with my Dave Bray–modified Marshall. I was particularly curious to see how much closer to Slash's sound I could get with this guitar as opposed to another Les Paul model with Duncan Alnico IIs. The answer is, quite a lot, in great part because of the size and style of neck. A large neck like this puts more tension on the strings, thereby increasing the guitar's natural compression and sustain. Extra compression also results in greater punch and attack.

At the same time, the lightweight tuners, select woods and LockTone bridge assembly encourage a mellow and hollow essence to dominate the character. This guitar can be brighter than expected, so I found the tone knobs key to achieving Slash's legendary balance of brilliant sting and silky ringing sustain.

THE BOTTOM LINE

EPIPHONE'S CUSTOM SHOP Slash Signature Les Paul Standard Plus Top lives up to the hype, delivering the Slash sound at a price that average players can afford. There are no frills here, just the Slash essentials: a big resonant mahogany neck, select tone woods, Duncan Alnico II Pro pickups and immaculate construction quality. If you want to experience the performance of a vintage Les Paul at about a tenth of vintage prices, Epiphone's Slash should be at the top of your list.

PRO	CON
ACCURATE SLASH SOUNDS, SINGING VINTAGE TONE, REASONABLY PRICED AND WELL BUILT	NECK IS QUITE LARGE, STRING TENSION IS TIGHTER THAN AVERAGE

EPIPHONE'S CUSTOM SHOP SLASH SIGNATURE LES PAUL STANDARD PLUS TOP

LIST PRICE: $1,464.00
MANUFACTURER: The Epiphone Company, epiphone.com
BODY: Mahogany, flamed maple top
NECK: Mahogany, set-in long-tenon
FINGERBOARD: Rosewood,
RADIS: 12 inches
SCALE LENGTH: 24 3/4 inches
FRETS: 22
HARDWARE: LockTone stopbar and Tune-O-Matic bridge, vintage-type tombstone tuners
CONTROLS: Separate volume and tone for each pickup, three-way selector toggle
PICKUPS: Seymour Duncan Alnico II Pro
ACCESSORIES: Deluxe hard case, certificate of authenticity, Slash autobiography, Slash-inspired strap and Slash picks

ON DISC



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REPEAT PERFORMANCE

MXR Carbon Copy Analog Delay

ON DISC

BY PAUL RIARIO

THE INNOVATION OF the bucket-brigade delay circuit in 1969 made compact, stageworthy analog delay pedals a reality and allowed guitarists to retire their bulky and unreliable magnetic tape echo units. Although bucket brigades were eventually replaced by digital signal processors, suffice to say that—like skinny ties and Donnie and Marie Osmond—the analog delay has made a comeback. Nearly every music manufacturer is currently releasing its own take on the analog delay, and for good reason: most guitar players cherish the soft, lo-fi sound quality produced from these units.

GOLD AWARD GUITAR OVERALL VALUE

MXR CARBON COPY ANALOG DELAY

LIST PRICE: $254.61
MANUFACTURER: Dunlop Manufacturing, jimdunlop.com
CONTROLS: Mod switch, Regen, Mix, Delay



Engaging the mod switch adds a hint of wavy modulation to the delay signal.

Fortunately, MXR, who have been making some of the most popular and innovative stomp boxes, has jumped on the bandwagon. The company's Carbon Copy Analog Delay pedal is the brainchild of MXR senior engineer Bob Cedro, and its design is noteworthy for the company: it's MXR's first delay pedal in nearly 20 years. What's more, it offers 600ms of analog delay time in a compact unit the size of MXR's Phase 90 pedal.

FEATURES

IRONICALLY, GIVEN ITS name, the Carbon Copy is not an exact copy, or even an update, of MXR's vintage AC-powered stomp box from the Seventies. For starters, the unit can be powered by a single nine-volt battery or AC adapter and features true-bypass switching, two bright-blue LEDs that indicate when the delay or mod effect is engaged, and a glitzy green sparkle paint job. There are the standard controls for Regen (number of repeats), Mix (wet-to-dry ratio) and Delay (delay time). The twist is the tiny mod on/off switch, which adds a subtle vibrato to the delay signal for some understated dimension. The mod effect is preset from the factory, but its width and speed can be adjusted via internal controls, which are accessible by unscrewing the back of the unit.

PERFORMANCE

THE CARBON COPY IS simple to use: plug in, tweak the knobs and you're rewarded with a glorious, organic delay tone. No doubt, the Carbon Copy summons a darker quality in its delay repeats, but hey, that's why we like analog delays: they tame the brightness from most amps. Triggering the Mod switch will also add a lush background to your overall guitar sound without overwhelming it. Granted, 600ms is not a lot of delay by modern standards, but it's more than most analog delays offer. If anything, the Carbon Copy excels at short bursts of delay, along with washed out and slap back sounds. If you need more delay than that, you're just showing off.

THE BOTTOM LINE

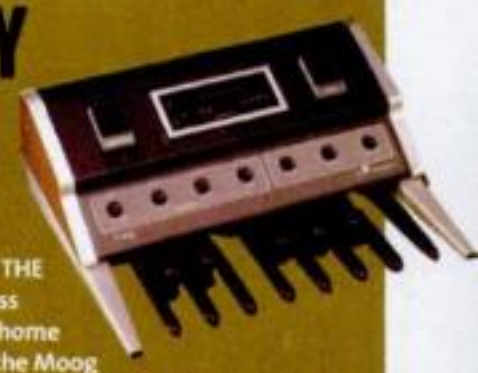
IF YOU'VE NEVER experimented with an analog delay before, the Carbon Copy would be a worthy place to start exploring. I've heard many analog delays, and this one performs as well as units twice its price. Besides, once you've tried it, you'll want more than one.

PRO	CON
COMPACT; LONGER DELAY TIME ADDS VERSATILITY; LUSH ANALOG SOUNDS	NONE

PLAYING THE MARKET

CONFESSIONS OF A VINTAGE GEAR WHORE

BULLY FOR YOU



LOOKING LIKE THE amputated bass pedals from a home spinet organ, the Moog Taurus synthesizer was introduced in 1976 to bring synthesis to musicians' nether regions. Odd as it may seem, over its seven years of production, the Taurus found favor with, of all people, guitarists and even bassists. Among its users were Andy Summers and Sting, Alex Lifeson and Geddy Lee, Pink Floyd, Genesis and this month's cover subject, Yngwie Malmsteen.

The Taurus (shown here) was a monophonic synth, and while it had just 13 pedals, its two oscillators had a range of five octaves. It offered three preset sounds—Tuba, Bass and a signature tone called Taurus—and one user-programmable patch that could be created with the unit's voltage-controlled oscillators, filter and amp. Two foot sliders on top of the unit gave control over filter cutoff and volume.

Moog introduced the Taurus II in 1981. It upped the ante with 18 pedals, modulation and pitch-bend wheels, and a waist-height control panel that made settings easier to change during performance. Moog ceased making the Taurus in 1983 as digital synths came into vogue.

Like most vintage gear, original Taurus pedals are quite expensive. At press time, two early examples sold on eBay for a whopping $2,325 and $2,026, respectively. Units are rarely in perfect working order, but problems like intermittent notes can usually be fixed by cleaning electronic contacts, and original and repro replacements for worn-out and missing hardware and pedals can be found on eBay. Good thing, too: many of these units suffered under heavy-footed players. The original pedals were made of Bakelite, which should be quite brittle and prone to cracking by this point in its lifespan. If you plan to use your Taurus extensively, consider keeping spare replacement parts or substituting a set of wood pedals for stage use. *—Curly Maple*

CHEAP THRILLS COOL GEAR FOR UNDER $70

GOING MOBILE

Mighty Moe Strap Amp

EVER WISH YOU had the freedom to play your electric guitar wherever you wanted, even while walking, without being tethered to an amp? The Mighty Moe Strap Amp lets you realize this dream and do it for less than it costs to fill your gas tank.

Mighty Moe consists of a battery-powered practice amp on a leather guitar strap. The amp features a three-inch speaker mounted in a durable plastic enclosure, and it can produce surprisingly loud tones. It can also operate for up to 12 hours on a single nine-volt alkaline battery.

The amp has a volume control and an overdrive intensity control that lets you dial in clean and distorted tones. The cable is sewn into the center of the strap, so you don't ever have to worry about forgetting your guitar cord. Mighty Moe even includes a headphone jack for using the amp in those quiet, private moments.

If you've ever wanted to become your hometown's version of the Venice Beach roller-skating Rasta guitar dude, the Mighty Moe Strap Amp lets you go totally mobile with all the liberation of playing unplugged. *—Chris Gill*

MIGHTY MOE STRAP AMP SUBHUMAN GUITAR

LIST PRICE: $69.95
MANUFACTURER: Intime Design, mightymoe.com



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FROM MR. SCARY TO AMERICAN WITCH.



[G2G - GEORGE LYNCH "MR. SCARY" SIGNATURE EDITION]
George Lynch gives you three decades of famous guitar sounds like "Mr. Scary" and "Dream Warriors."



[G1K - KIKO LOUREIRO SIGNATURE EDITION]
Kiko combines traditional metal rhythms and ripping leads with Brazilian Samba and Latin sounds.



[G1J - JOHN 5 SIGNATURE EDITION]
John 5 offers edgy tones from "American Witch" to the warped sound of "Dooms Day."

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From prodigies to veteran masters, each of our signature pedals gives you 40 signature tones designed by genius guitar innovators. And because we understand that you still want to be the master of your own tone, we provide 40 user patches to develop your own signature sounds. So no matter what kind of tone you need, you can create it... with a little help from your idol.

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©2008 Zoom zoomfx.com George Lynch and John 5 photos by Gabrielle Geiselman.

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PREPARE FOR MORE GLORY

Ibanez Artist Series ART300 electric guitar

BY ERIC KIRKLAND

THE ELECTRIC GUITAR has surpassed the piano as the most popular instrument of budding musicians. While the reasons for this trend are numerous, it's quite obvious that most households no longer have a piano, while many a dad or mom has an old guitar tucked away in a closet for junior to explore once the music bug starts to bite.

Of course, the goal for every young player is to buy a guitar of his own, and to that end, Ibanez has been most helpful. The company's 30-year-old Artist Series has been continually updated to provide modern variations on the two-humbucker mahogany guitar theme, with prices that are commonly far below market value. New to the series is the ART300, an unusual and interesting single-cutaway that has active pickups and a raised reptilian finish. This kind of bold and inventive thinking is exactly what I love about Ibanez, the same company that cuts monkey grips into $2,500 works of six-string art.

FEATURES

WHILE A GUITAR'S LOOK is usually not the deciding factor that gets you to buy it, it is certainly reason enough to pick it up. The 300's most eye-catching feature is a scalloped maple top that's textured like a topographical relief map. Ibanez calls this its Black Caiman finish (the guitar also comes in a crocodile-approximating Brown Caiman). If you've ever marveled at the illusion of depth that's created by a 5A big-leaf maple quilted top, then you must already recognize this pattern of tactile troughs and trenches. Ibanez's Caiman finish makes a guitar feel the way a quilted maple top looks.

Like all other Ibanez Artist Series guitars, the mahogany body is set up for two humbuckers. Ibanez's own IBZ LO-Z low-impedance active pickups fill these slots and pull power from two AA batteries (an access door makes battery changes fast and simple). Their output is hot enough to push any amp hard but very clean and expectedly low in distortion—which is pretty damn impressive considering that they require only one-third the power of a typical nine-volt system. Two volume knobs, a master tone and a three-way toggle control the electronics. Strings pull through Ibanez's own Gibraltar III bridge assembly, a lightweight and low-friction component set that enhances both volume and sustain.

The 24.7-inch-scale mahogany neck on the ART guitars is quite the opposite of the ultrathin Wizard-style necks for which the company is best known. It's a set mahogany neck topped with a wide strip of rosewood and sporting a beefy profile. A thin accent strip that outlines the fretboard and maple top adds a lot of class to the overall presentation, as does the nicely crafted diamond and crest pearl inlay.

PERFORMANCE

THE AVERAGE PLAYER who chooses a guitar from Ibanez's Artists Series wants the warmth of a mahogany guitar and the more pronounced treble response afforded by Ibanez's special hardware and super-tight construction. These attributes on the ART300 are turbocharged by the active pickups' headroom and powerful output, especially in the high-mids and treble. It's not the most organic tone, but it's an exciting match with a high-gain amplifier, like my FJA-modded Mesa Road King II. I was really impressed by how the neck pickup's sharp focus cut through even the ridiculously overdriven red channel of this hot-rodded amp.

For my heaviest rhythm tones, I ran the Mesa full tilt with the bridge pickup at max and then dialed in just a little extra meat with the neck pickup's volume control. Metaphorically speaking, the ART300's clean tone performance is much like a northeastern fall forecast: good air quality and striking colors abound, but expect it to get dark and cool early. Rockers who use more than two effects will find this neutrality easy to blend and especially clear through a long signal chain.

THE BOTTOM LINE

IBANEZ'S ART300 and its scalloped maple top look more like an entry at NAMM's custom guitar competition. Amazingly, this mahogany rock guitar frequently streets for under $400—about the same price as a boutique effect pedal. When you consider the build quality and the inclusion of Ibanez's Gibraltar III bridge and a screaming IBZ Lo-z active pickup system, the Artist Series ART300 is clearly a guitar worth checking out, whether you're trying to ditch your dad's old warhorse or looking for a tonally versatile addition for your collection.

IBANEZ ARTIST SERIES ART300

LIST PRICE: $533.32
MANUFACTURER: Ibanez Guitars, ibanez.com
BODY: Mahogany, scalloped maple top
NECK: Mahogany, set-in
FINGERBOARD: Rosewood
SCALE LENGTH: 24.7 inches
FRETS: 22
HARDWARE: Gibraltar III low-mass bridge-and-saddle set
CONTROLS: Separate volumes, master tone, three-way selector toggle
PICKUPS: IBZ Lo-Z active pickup system, dual humbuckers



The active pickup system generates a lot of power and clean output from just two AA batteries.

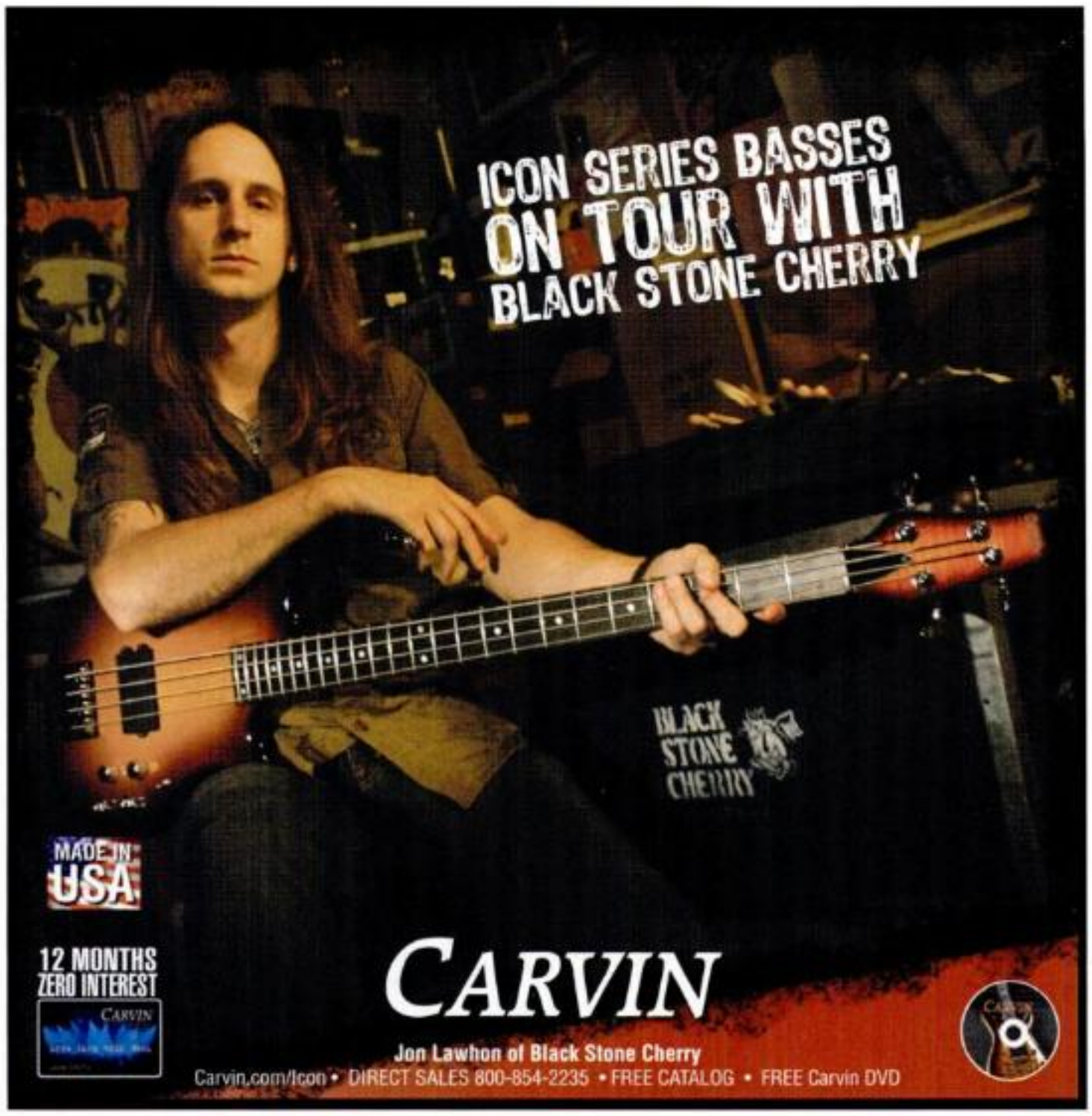
The Caiman finish on the scalloped maple top is inspired by a sheet of 5A quilted maple. The raised pattern feels like crocodile hide (and tastes like chicken).

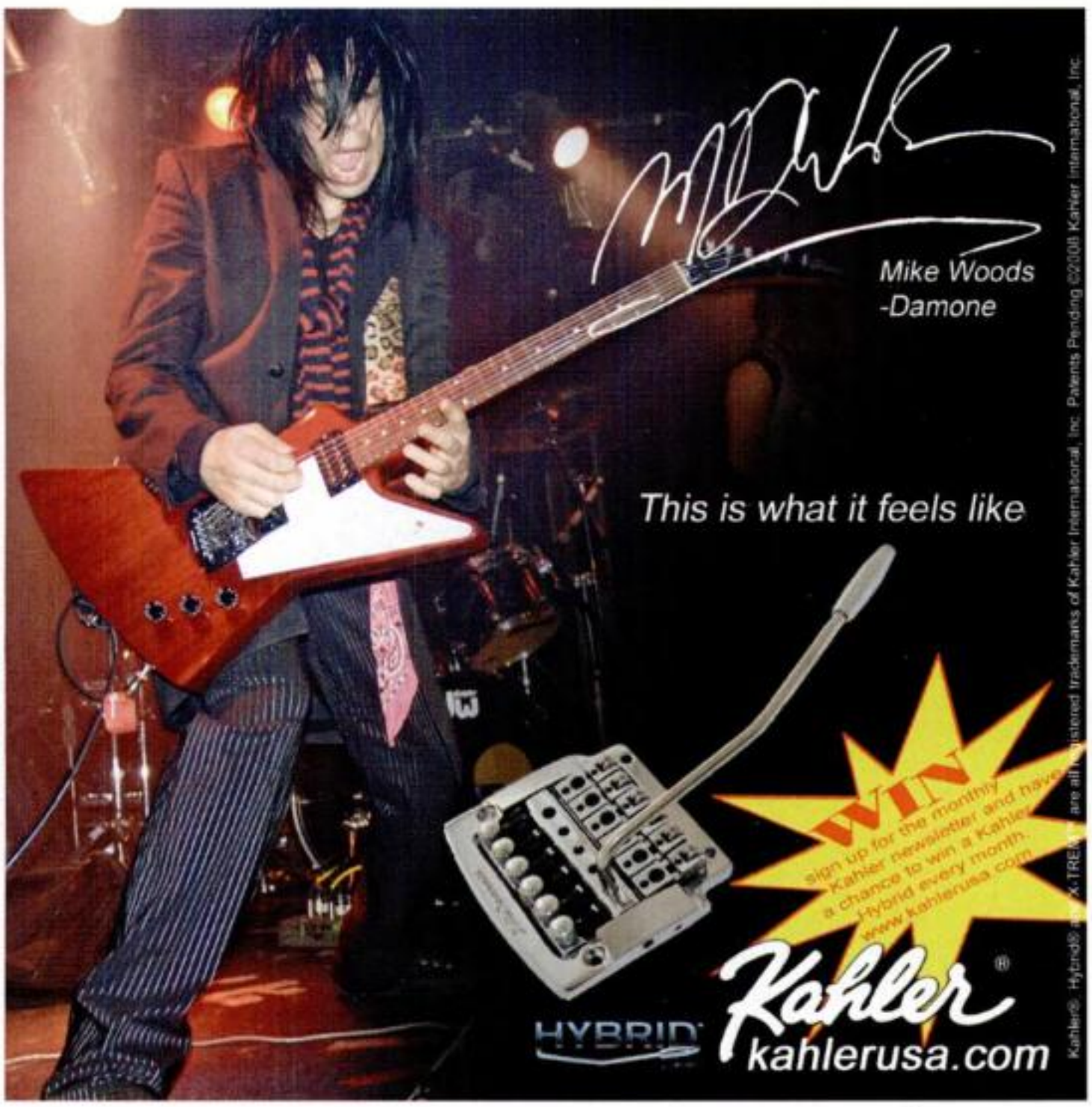


ON DISC

PRO	CON
BEAUTIFUL WOODS, BIG TONAL SPECTRUM, HARD-BYPASS SWITCH	SUBSTANTIAL WEIGHT (BUT THAT'S A PLUS IF YOUR BACK IS IN SHAPE)

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JUICY LUCY

Features
- 5 x 12-volt DC isolated outputs (300 mA each)
- 5 x 25 cm cables
- 5 x 50 cm cables
- 1 x Current Doubler cable (600 mA total, 12V)
- 1 x 5-pedal link cable, 75 cm
- Voltage selector, 15/230 volts
- 1 x mains power cable
- Red led when unit is ON



CLASSIC

Features
- 8 x 9-volt DC outputs, shared ground (500 mA total)
- 1 x 12-volt DC isolated output (500 mA)
- 1 x 12-volt AC isolated output (500 mA)
- 1 x blue 12-volt AC cable
- 1x red 12-volt DC
- 1 x 5-pedal link cable, 75 cm
- 18 x DC cables 25 cm and 50 cm
- Voltage selector, 115/230 volts
- 1 x mains power cable
- Blue led when unit is ON



JUNIOR

Features
- 5 x 9V isolated outputs (120 mA each)
- 5 x 25 cm pedal cables
- 5 x 50 cm pedal cables
- 1 x serial cable 18V
- 1 x 5-pedal link cable
- Country-appropriate power cable
- Red led when unit is ON

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PARADISE FOUND

Rocktron Utopia G100 Professional Guitar System

BY CHRIS GILL

FLOOR-MOUNTED GUITAR multieffect units are unrivaled when it comes to stow-and-go convenience, but too often that convenience comes at a price. Most pro-quality units with rugged construction and versatile performance capabilities can cost as much as a good amp, while many affordably priced units have severely limited parameters and tones that aren't quite good enough for stage use. For many guitarists, dreams of a compact, rugged multieffect unit with an affordable price tag and a reasonable selection of professional-quality "meat-and-potatoes" tones seemed as unattainable as a perfect society.

With the Utopia G100 Professional Guitar System, Rocktron hopes to prove that dreams can be become reality. This compact multieffect floor unit is built like a tank, packed with an impressive selection of versatile effects and priced less than what you'd pay for a boutique stomp box. Unlike many other low-priced multieffect units, which seem to suffer from a "jack of all trades, master of none" design, the Utopia G100 is designed to deliver the tones, effects and features that matter most to guitarists and operate in a streamlined and straightforward fashion.



ROCKTRON UTOPIA G100 PROFESSIONAL GUITAR SYSTEM

LIST PRICE: $309.00
MANUFACTURER: Rocktron, rocktron.com
FEATURES: Controls for preset select, parameter adjust, parameter select and function select; expression pedal; footswitches for up, down and recall; store button
PROCESSING: 24-bit Motorola DSP
PATCHES: 64 read-only and 64 user
EFFECTS: Preamp (Clean, Texas, British, Mega), chorus, flanging, tremolo, pitch shifting, wah, phaser, delay reverb, Hush noise reduction, speaker simulation
CONFIGURATIONS: Six
MAXIMUM SIMULTANEOUS EFFECTS: Six (four via configurations plus master Hush and speaker simulation)
JACKS: Input, stereo outputs, auxiliary input, headphone output

FEATURES

THE UTOPIA G100'S top panel features just three footswitches (down, up and recall/select), four knobs (preset select, parameter adjust, parameter select and function select), a preset store button and a built-in expression pedal, but this economical setup makes selecting and programming sounds exceptionally easy. The stripped-down back panel has a mono guitar input, stereo outputs, a 1/8-inch auxiliary input and a 1/8-inch headphone output.

The heart of the G100 is a powerful 24-bit Motorola DSP engine that provides six fixed effect configurations/algorithms, all featuring preamp, delay and reverb sections and adding either chorus, flanging, tremolo, pitch-shifting, wah or phase-shifting effects. No matter which preset you select, the speaker simulator and Hush noise reduction are always available. During recording sessions you can enable the speaker simulator globally for use automatically on all presets or program it to be active on individual presets to provide extra tonal enhancement when performing live.

To program or tweak effects, select the desired effect with the function select knob, select the desired parameter with the parameter select knob and make adjustments with the parameter adjust knob.

The preamp offers a selection of four channels with different distortion characteristics (Clean, Texas, British, Mega), a Variac Adjust parameter that adjusts the level where the preamp distorts, bass, mid, treble and presence EQ, and bright and scoop parameters for the Clean and Mega channels, respectively. Depending on the effect, three to 14 parameters can be adjusted to customize sounds, and presets can be saved in 64 user locations. Up to two parameters per preset can be assigned to the expression pedal, and you can adjust the upper and lower limit for each parameter controlled by the pedal.

PERFORMANCE

WHILE MANY INEXPENSIVE multieffect units sound like stripped-down stomp boxes, the Utopia G100 produces distortion tones that rival the sound of many amps. The high-gain British and Mega preamps cover a wide frequency range and deliver rich, complex harmonics that provide lively, expressive sound. The preamp makes it easy to achieve lifelike amp tones with the G100 connected directly to a recorder, and this feature alone is worth the price for guitarists with home studios.

Using the G100 in live performance requires a bit of forward thinking, as you'll need to "cue up" the next desired preset with the footswitches before engaging it with the recall footswitch. The expression pedal is a welcome addition, especially for a multieffect unit in this price range, as it provides control of volume, wah and even "whammy" pitch bending effects. If the pedal feels too fluid or stiff (as my test unit did), you can adjust the tension nut on the axle screw to suit your preference.

The G100 may not feature every guitar effect ever conceived, but most of its effects are versatile and sound as good as many individual pedals or studio rack processors. It may offer only one type of reverb effect and not include a built-in tuner, but at this price you can certainly afford to add an extra digital reverb pedal or tuner to your rig.

THE BOTTOM LINE

THE ROCKTRON UTOPIA G100 is worth the price of admission for its stellar distortion tones alone, and if you're looking for a versatile distortion unit that can also double as a direct recording device, it's a must have. Add in eight other pro-quality effects, plus Rocktron's Hush noise reduction, speaker simulation and heavy-duty construction, and the G100 offers unbeatable value.

PRO	CON
AMP-LIKE DISTORTION, DURABLE METAL CONSTRUCTION, EXCEPTIONAL VALUE	NO TUNER

ON DISC

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PRESERVE YOUR TONE



Introducing the GSP1101 Guitar Preamp/Processor

When professionals ask, we listen. You need a multi-effect preamp/processor for sonic options and don't want to sacrifice your tone. Well, the GSP1101 does just that. Choose from effects like distortion stompboxes, wahs, delays, and amplifiers. All are at your fingertips, none are required.



Preamp Loop

The GSP1101's exclusive Preamp Loop mode connects your amp in a way that preserves your core tone without sacrificing quality. Add as many or as few effects as you like, each placed in their proper order. Your tone is YOUR tone.

A Perfect Pair

The Control 2 turns the GSP1101 into a virtual effect switching system. Now you can easily switch from your amplifier's heavily distorted tone with a delay to a clean chorus sound with lush Lexicon® reverb at just the touch of a switch. Concentrate on your playing, not switching multiple effects from verse to chorus.



www.digitech.com/GSP1101

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READY, WILLING AND ABLETON

Ableton Live 7 multitrack sequencing and recording software

BY CHRIS GILL

ABLETON LIVE 7 MULTITRACK SEQUENCING AND RECORDING SOFTWARE

LIST PRICES: Boxed (includes Essential Instrument Collection 2), $599.00; download, $499.00; Ableton Suite, boxed (includes Essential Instrument Collection 2 and Session Drums), $999.00; download, $799.00

MANUFACTURER: Ableton, ableton.com

SYSTEM REQUIREMENTS

MAC: G4 or faster (Intel Mac recommended), 512MB RAM, OS 10.3.9, QuickTime 6.5, DVD-ROM drive

WINDOWS: 1.5GHz or faster CPU, 512MB RAM, Windows XP or Vista, Windows-compatible soundcard, QuickTime 6.5, DVD-ROM drive

FEATURES: 32-bit/192kHz (max.) multitrack recording, nondestructive editing with unlimited undo, MIDI sequencing, real-time audio time stretching and warping, effect plug-ins, software instruments, AU and VST plug-in effect and instrument support, REX file support, Essential Instrument Collection 2 (boxed version)

WHEN THE FIRST VERSION of Ableton Live software made its debut in 2001, it was marketed as a loop sequencer designed for live performance. While this capability remains one of the software's primary applications, over the years, Ableton has packed so many new features into the software that it has become a very powerful digital audio multitrack recording and music production application, with capabilities rivaling leading dedicated DAW software packages. But even as Live's capabilities have become increasingly more sophisticated and powerful, it has always remained an exceptionally easy to use program.

Like clockwork, Ableton releases a new version of Live almost every year featuring significant upgrades, improvements and dozens of new features. Ableton has also developed a wide variety of software and sampled instruments available separately or as part of Ableton's Suite bundle to make Live a complete music production package.

With the introduction of Live 7, Ableton continues to enhance and expand Live's music production capabilities while keeping the program as easy to use as ever. If you've always thought Live was only for DJs or electronic music artists, Live 7 should change your mind. It's now a powerful, easy-to-use creative application that's perfect for anyone who wants to record music.





FEATURES

EVEN THOUGH LIVE has been through seven significant upgrades, it still retains its exceptionally intuitive dual-window operational layout consisting of the Arrangement View window and the Session View window. If you want to insert prerecorded loops or add instruments or effects, you just need to click the appropriate icon on the left margin, open a folder and click, drag and drop the desired feature to the appropriate section on the Arrangement or View window.

Live allows you to record multiple tracks of pristine-sounding 32-bit/192kHz audio, but with version 7 Ableton has improved the audio engine so it provides 64-bit processing throughout its internal mix bus, providing more headroom and cleaner sound. Other new enhancements aimed at studio users include a new studio-quality compressor and an improved version of Live's EQ Eight eight-band equalizer. A new sidechain feature allows you use audio from one track to trigger compression, gate or auto filter effects on another track.

Live already includes an impressive selection of effects and instruments, especially if you opt for the Suite bundle, but now Live 7 allows you to insert external hardware synthesizers and effects into device chains as if they already resided in the software. If you like MPC-style drum programming, Live 7 adds a new Drum Rack feature that arranges sounds on a 4x4 matrix. Although you can access only 16 sounds at once via the matrix, the Drum Rack provides 128 MIDI notes that you can scroll through with a slider, which lets users access different groupings of 16 sounds instantly.



Live's Session view; (top) the Arrangement view

PERFORMANCE

EVEN WITH ALL OF these powerful new additions, Live 7 remains as intuitive and easy to use as ever. If you've steered clear of DAW software because you were worried you'd have to become a computer programmer just to learn how to find the "record" button, Live is a great choice because it gives you much of the same sophisticated power as a dedicated DAW without the steep learning curve. Most impressively, Live lets you rearrange loops at will and change the tempo of recorded tracks, allowing users to experiment with new arrangements on-the-fly instead of performing tedious surgical tasks.

Thanks to the enhanced audio engine, tracks recorded with Live now sound better than ever, comparing favorably with pro packages like Pro Tools, Sonar and Cubase. Live still lacks the sophisticated audio editing features that these DAWs provide, so you'll need to export tracks to a separate audio editor program if you need to tweak waveforms in fine detail, but most users will find Live's editing capabilities powerful enough for most applications.

The new compression and EQ effects eliminate the need to spend extra bucks for AU or VST plug-ins (which Live also supports), and the sidechain capability is a welcome addition that allows users to add professional production tricks and techniques to their recordings.

THE BOTTOM LINE

LIVE 7 REMAINS AN excellent choice for guitarists who want to spend more time making professional quality recordings than becoming computer engineers. If you already use Live 6, the new effects and improved audio engine alone are worth the price of the upgrade.

PRO	CON
EASY OPERATION, OUTSTANDING SOUND QUALITY, PRO-QUALITY EFFECTS	REQUIRES A POWERFUL COMPUTER FOR OPTIMAL OPERATION

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JIM ROOT of STONE SOUR



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SHANGHAI SURPRISE

AXL Medway 1x12 combo

BY TERRY BUDDINGH

AXL MIGHT BE A new name to many people in the U.S., but in fact, the company has been playing a huge role in China's growing music community for many years. Founded in 1993 by Alan Xiangde Liu (the company's name is derived from his initials, each of which is pronounced separately), AXL has grown to become one of China's largest music gear manufacturers and distributors. With its main headquarters in Shanghai (and with several factories in other parts of China), AXL has a workforce of 2,000 employees who produce a wide range of instruments, amplifiers, and accessories under the company's brand names. And while they keep it on the down low, many well-known U.S.-based companies use AXL as a favorite manufacturing source.



The Medway's simple controls offer a wide range of classic and modern tones, thanks largely to its unique preboost gain control circuitry.

Drawing from AXL's deep amp manufacturing experience, the Medway amplifiers combine vintage/boutique styling and contemporary features with quality components and modern manufacturing techniques, and the result is a stunningly cool-looking amp that has a unique, yet familiar, voice. Not to mention, it's surprisingly affordable.

FEATURES

WITH ITS NAME derived from England's musically fertile Medway region, AXL's Medway Special 1x12 combo displays its British influence in many ways. Carefully constructed of high-quality birch plywood and tightly covered with vintage-style green-on-black vinyl, the crisp cabinetry emanates a classic British vibe with checkerboard grille cloth, white piping, black metal corners and a thick leather handle. Highlighted by its tastefully understated highway-sign nameplate, the Medway Special could easily be mistaken for a mega-buck boutique amp. Continuing the British theme, the amp sports an eight-ohm Celestion G12M Greenback speaker (a 2x10 version is also available).

A pair of EL84 output tubes conveys the amp's sweet Brit-voiced chime and jangle, while two 12AX7s handle the traditional preamp duties. Like many popular contemporary amps, the Medway Special is a hybrid design, employing tubes where they matter most and solid-state components in less tone-crucial roles, such as the reverb and effect loop circuitry. Speaking of reverb, while most companies buy completed reverb units from reverb tank manufacturing specialists, AXL manufacturers its own reverb tanks using springs acquired from Accutronics.

For a unique twist, the Medway Special features an onboard solid-state clean-boost circuit before the first preamp tube stage. Powered by a TL072 JFET op-amp, its boost level is adjusted by the amp's gain control. This boost circuit is the key that unlocks the Medway's full potential, as it can be set low to actually *reduce* the first stage's gain for maximum clean headroom, or set higher to provide a significant boost from more overdriven tones and textures. It's a hip idea, with a very highly respected pedigree—some highly coveted Dumble amps have also featured onboard solid-state preboosters.

PERFORMANCE

THE GUITAR-AMP WORLD has seen a flood of EL84-powered amps recently, and for good reason. EL84s offer a level of lively dynamic response and detailed texture that's difficult to beat for low-to-moderate-volume applications. And the magic synergy that occurs when the complementary textures of EL84s and Celestion speakers combine is legendary.

To exploit this phenomenon to the fullest, the Medway features a moderately large open-back cabinet that lets its Celestion G12M greenback speaker breathe freely, and this enhances the amp's complex multilayered spatial presence as it fills the room with sweet swirling chime and jangle. The Medway's ample cabinet size also helps to provide a deep bass response, too.

With its conventional tube preamp and tone control circuitry, the Medway is easily capable of a wide range of classic tones, and the unique onboard prebooster gain control circuit can greatly expand the drive range for some very high-gain sounds as well. As with most amps, I found that guitars with single-coil pickups were better suited to crisp clean tones, while thicker-sounding humbuckers were more favorable for higher-gain tones.

Effect loop users will surely appreciate the Medway's parallel loop with rear-panel jacks and dry/wet balance control. The reverb should be sufficiently strong and rich enough for all but the most extreme reverb abusers and demanding tube-verb addicts.

GOLD AWARD GUITAR OVERALL VALUE

AXL MEDWAY SPECIAL 1x12 COMBO

LIST PRICE: $799.00
MANUFACTURER: AXL Guitars, axlguitars.com
POWER OUTPUT: 18 watts
CHANNELS: One (with vintage-style Hi and Lo inputs)
FEATURES: Op-amp-driven preboost gain circuit, tube-powered preamp, fixed-bias output stage with no negative feedback, op-amp driven parallel effect loop with blend control, footswitchable op-amp-driven reverb
CONTROLS: Gain, bass, middle, treble, master and rear-panel effect-loop blend
TUBE COMPLEMENT: Two 12AX7 (preamp), two EL84 (power amp)
CABINET: Open-back, 11-ply, 18mm void-free birch plywood
SPEAKER: One 12-inch, 25-watt, eight-ohm, Celestion G12M Greenback
REVERB TANK: Two-spring short tank made by AXL with Accutronics springs

Looking like a pricey boutique amp—with sound to match—the AXL Medway is surprisingly affordable, an incredible value and a harbinger of more good things to come.


The Medway features a Celestion G12M Greenback speaker.

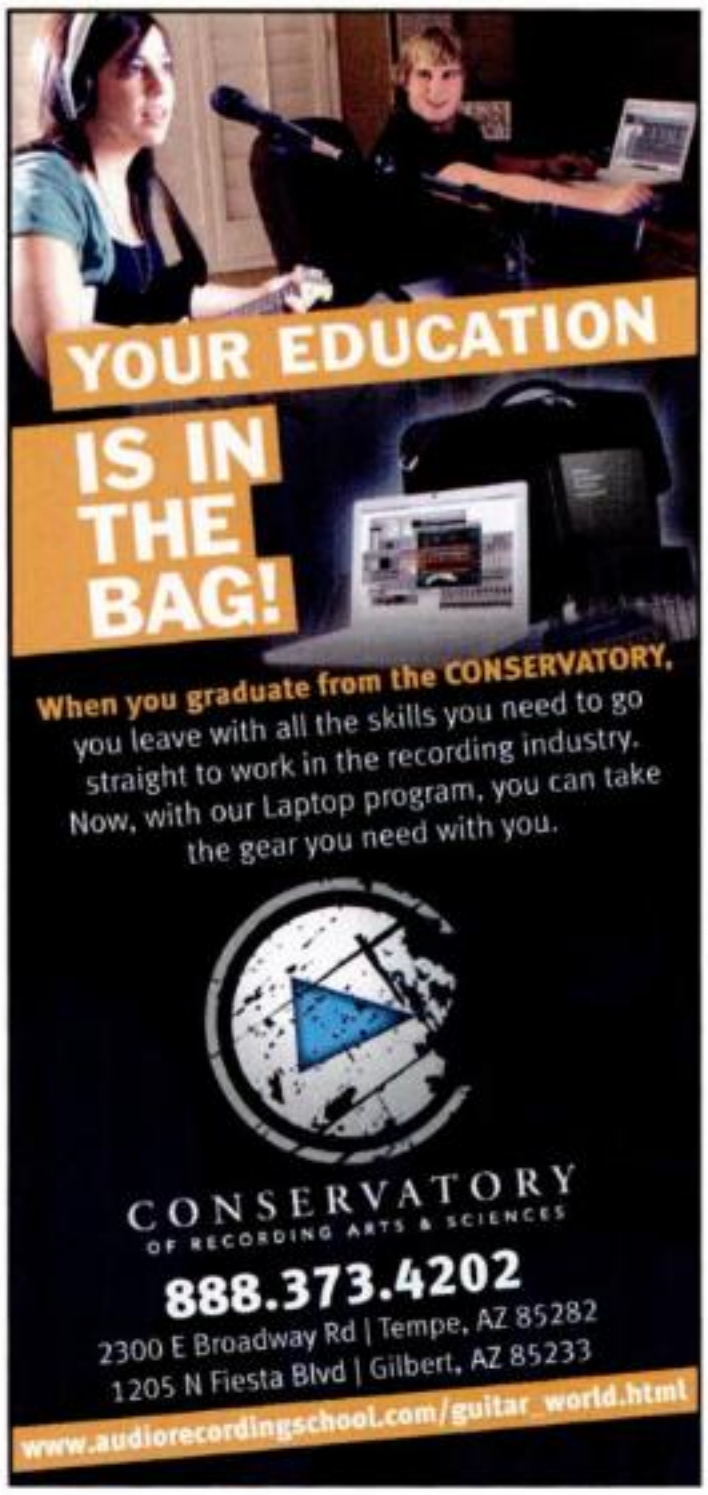
THE BOTTOM LINE

IF YOU'RE SEARCHING for a great value and a cool-looking 18-watt amp that's brimming with classic tones and some hip and useful modern features, AXL's Medway Special is definitely worth a look—and a listen.

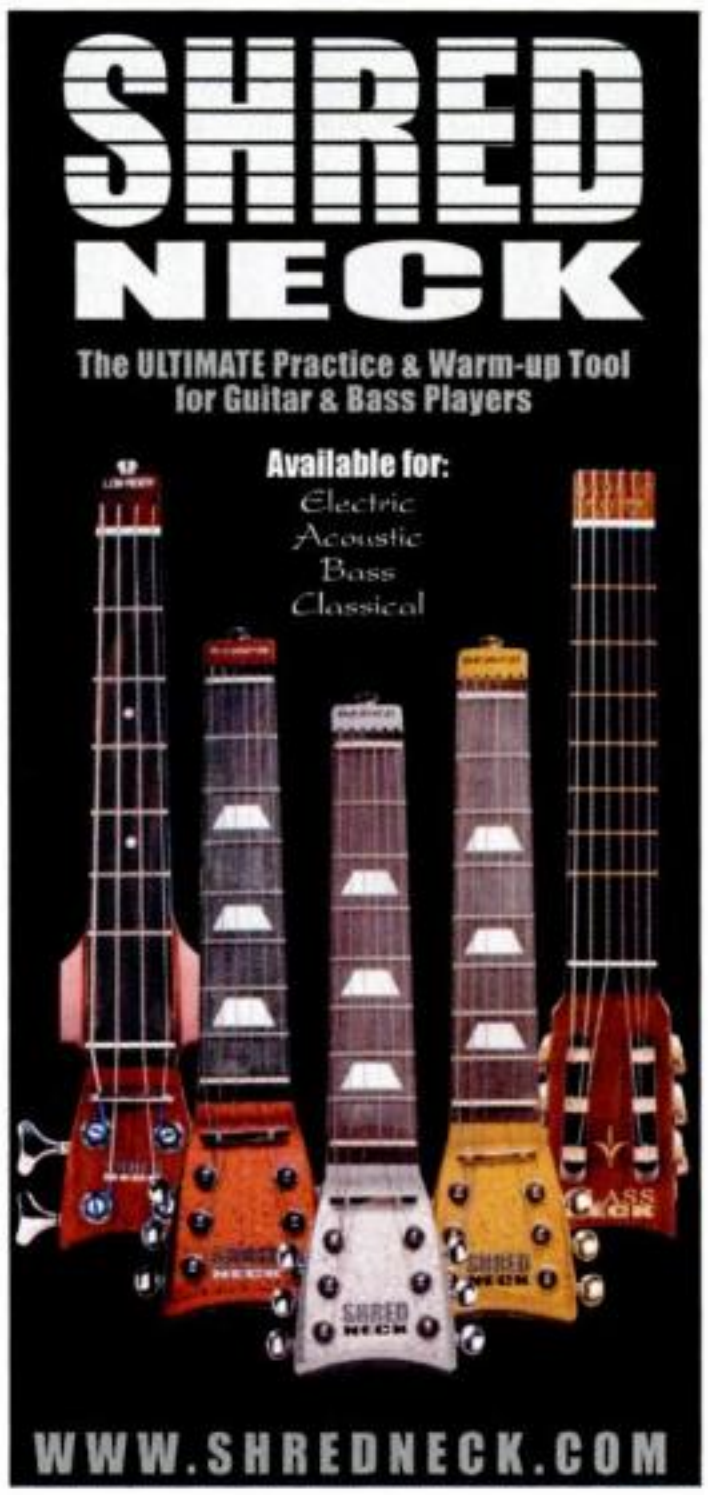
PRO	CON
BOUTIQUE LOOKS AND SOUND AT A REASONABLE PRICE	REVERB COULD BE A LITTLE JUICIER



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SIX TURNS OUT TO BE FINE

Ernie Ball Music Man HS Bongo 6 six-string bass

BY ED FRIEDLAND

WHEN THE Ernie Ball/BMW-designed Bongo bass came out in 2003, its innovative styling and brilliant tonal quality shook up the bass world. The four- and five-string models have garnered a rabid worldwide fan base; but now, with the introduction of a six-string version (the first-ever Music Man six-string bass), the Bongo is poised to carve itself a bigger niche.

While not a signature model, the Bongo 6 has much to do with Dream Theater bassist John Myung. Fellow DT guitarist John Petrucci is a Music Man signature artist, and so it wasn't a stretch that Myung would eventually hookup with the folks at Ernie Ball. Myung used StingRay basses early in his career, so in many ways this new ax is a return trip for him. Although Myung was not involved in the design stage, word has it that he liked the prototypes so much, he refused to let them make any changes.

FEATURES

THE BONGO MATES A basswood body to a bolt-on maple neck with rosewood fingerboard. The board has 24 frets and cool half-moon markers, though I found the top two frets a bit hard to reach. The Bongo's 17.5mm (just under 3/4-inch) string spacing produces a width of 3 1/2 inches at the bridge. This tapers to 2 1/4 inches at the nut, providing ample room for slapping without making things unmanageable for the fretting hand. The neck is wide and flat, but it has a comfortable rounded D profile.

The fingerboard's 11-inch radius is rounder than on most six-strings, evoking the curve of a four-string. However, I found this made for trickier B-string muting, and I had to arch my wrist more than usual to play fretboard-spanning chords. Of course, with a 34-inch-scale bass, the big question is, "How's the B string?" Killer! My review instrument had a wonderfully articulate and robust B.

The Bongo has a unique sonic signature, different from the StingRay and Sterling basses, but definitely identifiable as Music Man. The neodymium magnets have greater output than ceramic or alnico and give the pickups a clarity and immediacy that cuts through the thickest guitar goo. The HS (humbucker/single-coil) model has a four-band EQ, as does the HH model; single-H models come with a three-band EQ. The control layout has a master volume, pickup pan, a concentric knob for both low mids (400Hz) and high mids (2.5kHz) and a concentric knob for bass (100Hz) and treble (8kHz).

PERFORMANCE

THE BONGO 6 HAS an authoritative edge to its sound. Even with the high end rolled off, it retains its bite, and the low EQ can bring in a swollen, cushy bottom end that will fill out the mix nicely.

While playing the Bongo at a straight-ahead jazz gig, I found the front pickup delivered good tone for walking lines, while rolling back to the middle position on the pan pot provided the right amount of articulation for soloing. Emphasizing the bridge pickup gave the bass a tight, cutting tone that echoed the classic StingRay. However, I would prefer to see the low-mid control set in the 250Hz range for more girth. And, frankly, I'm not so sure I need a high mid control. When I had the opportunity to compare, I found I preferred the three-band EQ on the single-H Bongo, but it isn't offered on dual-pickup models.

The Bongo has a very clear and determined tone, one well suited to being heard in a crowded mix, a quality that is undoubtedly appreciated by Myung. On a six-string bass, good string-to-string balance and note consistency are critical. Happily, the Bongo excels here. The instrument has a convincing feel, and at the risk of sounding overly nationalistic, I have to say that there is something satisfying about playing a solid U.S.-made bass.

THE BOTTOM LINE

AS A HIGH-QUALITY six-string bass with a bolt-on neck and 34-inch scale, the Bongo 6 represents an underserved niche in the bass market, and it performs exceptionally well. Its modern vibe may not be for everyone, but I find the width of the six-string neck gives it a more balanced look compared to the four-string model. Bongo bangers will undoubtedly want one of these to round out their collections, but the Bongo 6 has enough charm to bring new players into the fold as well.

PRO	CON
PLAYS GREAT, WELL MADE, FILLS A NICHE	RESTRICTED ACCESS TO TOP FRETS

ERNIE BALL MUSIC MAN HS BONGO 6 SIX-STRING BASS

LIST PRICE: $2,55.005
MANUFACTURER: Ernie Ball/Music Man, ernieball.com
BODY: Basswood
NECK: Maple, bolt-on
FINGERBOARD: Rosewood
FRETS: 24, high profile, wide
SCALE: 34 inches
PICKUPS: Neodymium magnets, humbucking/single coil
ELECTRONICS: Four-band EQ, master volume, pan, concentric high mid/low mid, bass/treble
NUT WIDTH: 2 1/4 inches
STRING SPACING: 17.55mm

ON DISC



The BMW-designed Bongo would look right at home cruising down the Autobahn.

The HS configuration is versatile, and the four-band EQ produces plenty of tonal options.

The 17.5mm string spacing is a happy medium that makes the Bongo perfect for slapping and easy on the fret hand.

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Paradigm Shift

1. A term to describe a fundamental change in basic assumptions in scientific thinking. It has since become widely applied to many other realms of human experience as well.

FROM: Thinking the guitar is just another musical instrument and should be approached the same as any other...
TO: Learning that the guitar is unique in the field of musical instrument design and just understanding its interface is a separate area of study.

FROM: "School sucks. My teachers are all idiots and the stuff they teach is boring as hell, so why is this going to be any different..."
TO: This guitar teacher was occasionally the smartest kid in the class, routinely the principal's worst disciplinary problem and almost always the best guitar player in school all rolled in one - uh, sound familiar?

FROM: The daunting task of facing thousands of seemingly random bits information in the form of basic music elements...
TO: A functional understanding of the pattern nature of the fretboard independent of music.

FROM: Strumming a plastic toy in front of a silly game console and pretending to be a rock star...
TO: Taking your guitar and music seriously and putting in the time and effort to learn something and maybe getting an act together to play for real people.



FROM: Expecting it's just another scam, because you've already bought so many other books, CDs and DVDs that didn't live up the the claims in the ads...
TO: Accepting that Fretboard Logic is an alternative approach, and all those endorsements you've been reading all these years are very real, and they are all from people just like you, who were just as skeptical but still willing to take a chance in order to make some progress, and when they did, they took time out of their lives to write in and say exactly what it meant to them, in their own words.

FROM: Rote memorization of the notes on the fretboard and then facing an endless number of tone group permutations...
TO: Building all the chords, scales and arpeggios you will ever need by easily combining music formulas with fretboard forms.

FROM: "It's probably going to be hard for me to understand, and I'm going to feel like an idiot..."
TO: Finding out very quickly that lot of work went into making it easy to understand and even more into making it funny. Don't forget that it was written by a true blue music lover and guitar-playing wiseass - so be bold, and this powerful force will come to your aid.

FROM: "Put this finger here and put that finger there, rinse and repeat a million billion times..."
TO: Precise guitar-oriented descriptions that are easily learned and quickly retained.

FROM: Thinking in terms of multiple locations of the exact same pitches and having to guess which string to look for a note on...
TO: Knowing the notes by first knowing the fretboard forms provided by the tuning.

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NATTY DREAD

Parkwood PW-510 dreadnought acoustic guitar

BY CHRIS GILL

IT SEEMS AS IF the market is flooded with hundreds of similar-looking dreadnought acoustic guitars, all with seemingly identical specs. You know the drill: solid spruce top, solid Indian rosewood back and sides, mahogany neck, scalloped X-bracing and, well, you know the rest.

Ultimately the ideal choice comes down to your own personal preferences for tone and playability, with perhaps styling being the tiebreaker. This last category is where Parkwood has developed a distinct advantage, offering guitars with understated, elegant appearance that stands out from the crowd. Parkwood's 5 Series guitars boast upscale accents, like herringbone top purfling, wood tuner buttons and binding surrounding the top, back, fingerboard and headstock, yet these models sell for similar prices to bare-bones, stripped-down entry-level guitars offered by big name companies.

The PW-510 is Parkwood's 5 Series dreadnought model, and it offers terrific value to players who want an acoustic guitar that sounds great, plays well and doesn't look like some high school student's wood shop project. If you have upscale taste but can afford to spend only a little more than what you got from the government's economic stimulus program, the PW-510 is worth a closer look.

FEATURES

YES, THE PW-510 is another one of those dreadnoughts with a solid Sitka spruce top, solid Indian rosewood back and sides, one-piece mahogany neck and rosewood fingerboard and bridge. However, there are many features here that give the PW-510 a touch of unique personality as well as upscale appeal. These include Grover tuners with ebonized wood buttons, herringbone top purfling, a black-and-white center strip on the back, a rosette with abalone inlays and an elegant black peghead overlay with an understated abalone diamond inlay.

The PW-510's neck features 20 frets, a comfortable U-shaped profile and a smooth matte finish that offers a nice balance between resistance (for anchoring your hand) and slickness (for moving up and down the neck with ease). The fretwork on my example could have used a little better attention to detail, as several of the frets felt sharp to the touch along the edge of the fretboard. However, this was the only noticeable workmanship flaw, and the rest of the guitar's craftsmanship appeared almost inhumanly flawless, from the lightly applied and brilliantly polished high-gloss finish to the way that all of the bridge pins were aligned in a perfectly straight line.

The PW-510's two-way biflex adjustable truss rod makes it easy to precisely adjust the action surprisingly low without any fret buzzing, and the compensated saddle (made, like the nut, of genuine bone) provides excellent intonation, especially for the sometimes-problematic B string.

PERFORMANCE

FROM THE MOMENT you strike a chord to the time that the body resonance fades to silence, the PW-510 delivers all the tonal character that distinguishes a dreadnought. Unlike cheaper dreadnought models, which can be overly boomy and have thin-sounding treble, the PW-510 produces well-focused bass and crisp, ringing treble with surprising fullness. The midrange harmonics are not as lush or complex as what you might find on a top-of-the-line Martin or Taylor, but keep in mind that the PW-510 costs five to 10 times less.

The PW-510 played great right out of the box. The frets have that "just right" medium profile that's neither too thin and wimpy nor too thick and unwieldy, providing a fast feel that will please electric moonlighters and acoustic purists alike. Whether strummed with a flatpick or stroked fingerstyle, the PW-510 produces assertive volume output like a good dreadnought should.

THE BOTTOM LINE

PARKWOOD ACOUSTIC GUITARS offer outstanding value for the dollar, especially for guitarists who don't want a stripped-down clone of a classic. The PW-510 offers timeless sound and playability, and its styling allows even players with limited budgets to enjoy a touch of class.

PRO	CON
SOLID BACK, SIDES AND TOP; BONE NUT AND SADDLE; CLASSIC DREADNOUGHT TONE	SHARP FRET EDGES

PARKWOOD PW-510 DREADNOUGHT ACOUSTIC GUITAR

LIST PRICE: $1,150.00
MANUFACTURER: Parkwood Guitars, parkwoodguitars.com
BODY: Solid Indian rosewood back and sides, solid Sitka spruce top
NECK: One-piece mahogany
NUT: 1 11/16-inch bone
FINGERBOARD: Rosewood with dot inlays
SCALE LENGTH: 25.3 inches
FRETS: 20
BRIDGE: Rosewood with bone compensated saddle
TUNERS: Grover with ebonized buttons



Grover tuners with ebonized buttons keep the PW-510 perfectly in tune.

ON DISC



Attractive herringbone purfling gives the PW-510 a touch of class.

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TIME WARP

Matt Bruck gives the straight talk on leveling the fretboard of a guitar that's spent most of its life in storage.

I own a '79 Gibson Les Paul Custom that has a slightly twisted neck. I just recently pulled it from storage after 15 years and have been fiddling around with the action. I have finally concluded that the top right side of the fretboard (high E) and the low left side (low E) are raised, creating the effect of a very slightly twisted fretboard. This results in uneven string action. Have you seen this sort of thing before, and would a new fretboard or neck solve my problem? I would rather not scrap the guitar.

—Jeremy Olson, Chicago, IL

You've stated that the twist was very slight. That being the case, if it were my guitar I would see about having the fretboard leveled to remove the imbalance from the high E side to the low E side. Leveling involves removing the frets and planing the fretboard to establish a perfectly level surface. Once this is completed, the guitar will have to be refretted.

As you might imagine, this is not a cheap procedure. The entire job could easily cost five hundred dollars. But since you want to hold onto the guitar, I think it's a sensible thing to do. Pick a qualified guitar repairman that you trust and that has a good reputation. At the end of the day, I think you'll be very happy with the results and will feel good that you rescued a nice vintage guitar.

✷ ✷ ✷ ✷ ✷

I have a Blackheart five-watt amp head, and I love it. But I use a POD XT Live when I play out, and I hate how it sounds running through the front end of the amp. I want to put an effect loop on the amp, but I have not been able to find anyone that does this kind of mod.

—Cody Simmons, Covington, GA

Hey, Cody, your logic is on track. Running the POD through an effect loop would get you the results you're looking for. I'm sure it's possible to modify the Blackheart with an effect loop; you just need to find the right tech to do it for you. I suggest that you contact Blackheart support and ask someone to recommend a tech to perform the modification. You can reach Blackheart's customer support by phone at 866-858-5832 and via email at guitaramp-support@loudtechinc.com. Best of luck.



1979 LES PAUL CUSTOM

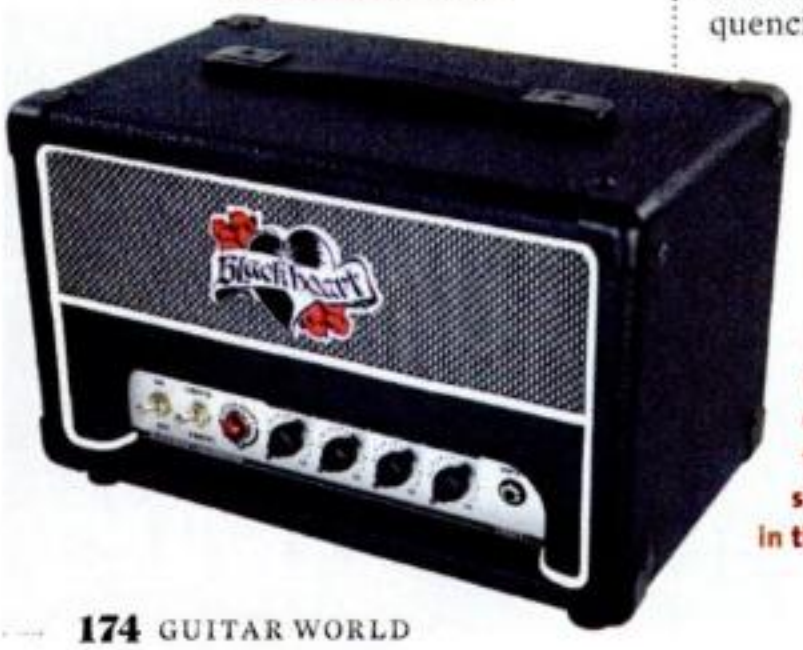
✷ ✷ ✷ ✷ ✷

What does the presence sweep contour knob on my amp actually do?

—Kevin Brown

I'll do my best to explain this to you in practical terms. The most important difference between the presence control and the EQ controls (i.e., bass, mid and treble) is where they function within the amp's circuit. The EQ controls attenuate (decrease the volume of) frequencies within the preamp, which is where most of the amp's tone is produced. The presence control attenuates the higher-end frequencies within the power amp, or output, section of an amplifier, specifically within the negative feedback loop.

This is where the presence sweep control comes in. You can think of it as a secondary high-frequency boost/reduction control located in the amp's output stage that gives you the ability to tweak the high-end frequencies after they've been shaped within the preamp stage. I hope this helps you.



BLACKHEART BH5H

✷ ✷ ✷ ✷ ✷

I'm a huge fan of Dream Theater and John Petrucci. A couple of years ago, my wife surprised me on my birthday by giving me an OLP licensed by Ernie Ball guitar autographed by the members of Dream Theater. I had intended to put this guitar on display as a showpiece, but it is truly a diamond in the rough. It plays and sounds fantastic and has a nice flamed neck on it. Though I've been careful when playing the guitar, I have noticed wear on John Petrucci's signature. I don't want to mess up the autographs but also don't want to hang the guitar up. Is there a way that I can clear coat or preserve the signatures without damaging them?

—Keith Elliott, Hampton, TN

Good news, Keith: you can have your cake and eat it too. Simply apply a clear coat of lacquer over the signatures, and you're good to go. If you're not comfortable performing the procedure yourself, use the services of a guitar repairman. It's not a big job for someone who's qualified.

If you choose to do it yourself, use masking tape to tape off and protect the areas where you don't want the lacquer applied. This includes the electronics, hardware and so on. Then, use a high-gloss spray-on lacquer. I've used Deft brand lacquer in an aerosol can and had good results. You want to apply the first coat very thin, because too thick an application can sometimes lift and separate the ink in a signature, and we definitely don't want that to happen. As long as your first coat is light and thin, you should be fine. Let the first coat dry at least half an hour before you apply the second coat. This coat can be heavier than the first.

Once the second coat dries, you can lift the tape and get back to playing. While the clear-coated areas won't match the finish of the rest of the guitar, you can continue to play the guitar with the security of knowing you won't damage the signatures. ✷



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CORRECTION

In my May 2008 column, I told a reader that it was not possible to remove the truss rod from his 1973 Rickenbacker 4001 bass without removing the fretboard. According to Richard Cannata of Rickenbacker International's customer service department, it is possible to remove the rods (the bass actually has a dual truss-rod system). "All you have to do to remove the truss rods is loosen the truss rod nuts at the top and then just pull them out towards the head stock," he writes. "If they are stuck you can always give them a little push from the bottom." Rickenbacker no longer uses the dual truss-rod system nor supplies replacement rods. For replacements, Richard suggests contacting Randy Wood Guitars at 912-748-1930. Many thanks, Richard, for this helpful advice.

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– Larry Villella
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PLUS: GW EDITORS PICK THE BEST GEAR FOR RECORDING GUITARISTS!

THE ULTIMATE GUIDE TO CUTTING GREAT TRACKS

GUITAR WORLD

HOW TO RECORD *Acoustic Guitar*



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SET-UPS THAT REALLY WORK

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GEAR THAT GETS RESULTS!

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REINVENTING THE STEEL

A COMPLETE GUIDE TO RECORDING PROFESSIONAL-SOUNDING ACOUSTIC GUITAR TRACKS

BY CHRIS GILL

PHOTOGRAPHS BY JUSTIN HYTE

SOMETIMES A GOOD track or two of acoustic guitar is exactly what a recording needs to bring a song to life. Even the heaviest metal and the most electrified shred can benefit from the drama and dynamics that an acoustic guitar track or overdub can add to the overall sound, whether it's a bit of acoustic calm before the storm, a driving rhythm track that cuts through the electric sludge or the main instrumental track in the song. Listen closely to recordings by your favorite bands and players, and you'll probably be surprised to discover how frequently acoustic guitars are used (unless you're a fan of AC/DC, who have used an acoustic guitar on just one song, and an obscure one at that).

While amp-emulation software, direct-recording devices and modeling processors give electric guitarists the ability to record tracks without ever having to use a microphone, it's nearly impossible to record a decent acoustic guitar track without relying on a microphone (or two) and mastering a few basic recording engineering skills. Fortunately, it's pretty easy to achieve good results with just a relatively modest investment in quality recording equipment and by following tried-and-true strategies. If you have a good-sounding, noise-free environment to record in, you've won half the battle.

Although electric and acoustic guitars seem like virtually the same instrument—they both have fretted necks and six strings, for example—they should be treated as entirely different instruments in most recording situations. The better you understand an acoustic guitar's strengths, weaknesses and individual quirks before you begin, the better your final recording will sound. Knowing where and how the acoustic guitar fits in with instruments around it will help you carve its perfect place in the mix whether you want it to blend into the surroundings or be the recording's dominant focus.

We're going to discuss several of the most popular techniques for recording acoustic guitar that will give you great results every time. But don't be afraid to experiment with your own ideas if these techniques don't always give you the sound you have in mind. Recording is equal parts science and art, and sometimes the more artistic approach can be the better way to go. Let your ears be the ultimate guide.

BE PREPARED

THE DIFFERENCE BETWEEN a good recording and a great one is often simply a matter of preparation. Before you hit the "record" button, you'll want to make sure that you have the right guitar for the job. Are you recording a powerful rhythm track as part of an arrangement with relatively sparse instrumentation? A jumbo-body acoustic or dreadnought could be the best fit. Are you recording single-note lines or maybe a solo fingerstyle piece? You might want to consider a concert-sized acoustic instead. If you like the sound of your guitar but want to tame its bass, try using strings of a lighter gauge, which can produce more satisfying, natural-sounding results than using an equalizer. Heavier strings can boost a guitar's output and improve its dynamics, but if the strings are too heavy they can have the opposite effect by restricting movement of the guitar's top.

New strings always improve a guitar's tone, but you'll probably want to break them in by playing the guitar for a few hours before recording to mellow out the brightness and to ensure that they'll stay in tune throughout the performance. You'll also want to make sure that the truss rod is properly adjusted so the action is comfortable and the guitar doesn't have any buzzing frets. Listen for any strange rattles—these noises will only be louder under the scrutiny of a microphone and they're impossible to remove once you've recorded them. If your guitar's playability and performance isn't up to snuff, your recordings won't be either, so get those problems fixed before you begin.

Now is also a good time to make sure all of your recording equipment is in top operating condition. Check your cables for shorting problems or broken solder connections, and buy new ones (preferably premium, studio-grade cables if you can afford them) if your cables are shot. Clean any scratchy-sounding controls on your mixer and processors. Test every single item in the signal chain to make sure there aren't any problems.

Wearing necklaces and baubles may complete your rock star look, but they can cause annoying clicks and thumps that can ruin a recording when they touch the guitar. Leave the jewelry in your closet along with watches, rings and other items that can cause unwanted noise. Belt buckles and metal rivets on Levi's

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can also be problematic. If you play in a seated position (which is probably the best way to record an acoustic guitar), make sure that the chair you are seated in does not create any noises when you make even the slightest movements.

If you use a pick to play acoustic, try experimenting with different pick materials and gauges. A thin, flexible pick can produce a satisfying click that enhances a guitar's attack, while a stiff, heavy pick may be more appropriate for playing round, well-defined single notes with accuracy. Use a tuner often to check the guitar's tuning between every take.

Another important element of an acoustic guitar's sound that often gets overlooked is the room in which it's played. If you want a lively, reverberant sound, try recording in a bathroom or a room with plenty of hard, reflective surfaces such as windows or mirrors. If you want a flat, direct sound, point the guitar toward the open door of a closet full of clothes. A small, one-bedroom apartment can provide as many "environment" options as a digital reverb unit loaded with presets, if you're creative.

CHAIN OF TOOLS

MOST RECORDING ENGINEERS agree that the simpler your signal chain is, the more natural the recording will sound. For most acoustic guitar recordings, a minimal signal chain should be: microphone>mic preamp (or mixer/sound card with built-in mic preamp)>processing (compressor/limiter)>recorder input. Try to keep the cables between each item as short as possible, as excessively long cables can lead to frequency loss. If you have the right guitar, a great microphone and a good-sounding room, you won't need to use an equalizer when laying down tracks.

Unless you want to record a stereo track or experiment with the balance between a room's sound and the guitar, one microphone is usually sufficient. An acoustic guitar has a wider frequency range than an electric guitar, so that trusty Shure SM57 dynamic mic that you use to record your electric may not provide the detail you need, especially in the frequencies above 8kHz, where a lot of an acoustic guitar's characteristic harmonic overtones reside.

Condenser microphones generally do a better job than dynamic mics of capturing an acoustic guitar's high frequencies, although the Sennheiser MD441 is one of the few dynamic mics that many recording engineers often use to record acoustic guitars. Small-diaphragm (or "pencil") condenser mics generally provide greater emphasis of high frequencies and faster transient response than large-diaphragm models, although a large-diaphragm mic may be just the ticket if you want warmer tone. Ribbon microphones also provide warm tone, and they are quite useful if you want to tame excessive attack transients.

When purchasing or choosing a microphone, look for models that include a switch for low-frequency cut/roll-off or high-pass filter. Most acoustic guitars produce excessive bass frequencies that can ruin a recording, so you'll need to tame or eliminate them before the signal hits the recorder. If a mic you like doesn't have a low-cut feature, you can always use an equalizer with a high-pass filter instead. For most acoustic guitar recording applications, a mic with a cardioid, hypercardioid or supercardioid pattern is ideal, because it captures primarily direct sounds in front of the mic and rejects background noise. If you want to use a single mic to capture some of the room resonance or environment as well as the guitar, a mic with an omnidirectional pattern is a better choice.

Like the relationship between an electric guitar and an amp, the relationship between the microphone and mic preamp is crucial and can make a huge difference in how your recordings sound. If you know your acoustic guitar tracks will be buried in the mix, you can probably get by with the mic preamps built into your mixer or audio interface, but in the long run you're better off investing in a pro-quality mic preamp, should you ever plan on recording solo acoustic guitar tracks. Well-designed mic preamps preserve the crucial frequencies and detail captured by a microphone and boost the signal without adding noise.

Unfortunately, good mic preamps are very expensive. Prices for pro-quality, single-channel mic preamps start around $500 and go up considerably from there. The FMR Audio RNP, Grace Design Model 101, True Systems P-Solo and Universal Audio Solo/110 and Solo/610 offer excellent value under $1,000, but even if you can't afford to spend that much, lower-cost options from Aphex, ART, DBX, M-Audio, PreSonus, Samson and Studio Projects will provide better sound quality than most mixers or audio interfaces with built-in preamps.

The other essential link in the signal chain is a limiter. The acoustic guitar is a very dynamic instrument that can easily produce sharp peak transients that can distort a recording, especially when a mic is placed close to the instrument. A limiter avoids distortion by preventing peaks from crossing a predetermined threshold. Stand-alone pro-quality hardware limiters can be very expensive, but fortunately most digital audio workstation (DAW) software packages already include a limiter plug-in or two bundled with the software.

If you don't already have a limiter plug-in or want to upgrade to one, dozens of affordable choices are available. Make sure that the limiter plug-in software you choose for this application is designed for use on individual tracks or channels while recording instead of for mastering. Most mastering limiters are designed to analyze only prerecorded tracks and don't process audio in real time. By the time the processor recognizes an excessive peak, it's too late to prevent or fix it.

ASSUME THE POSITION

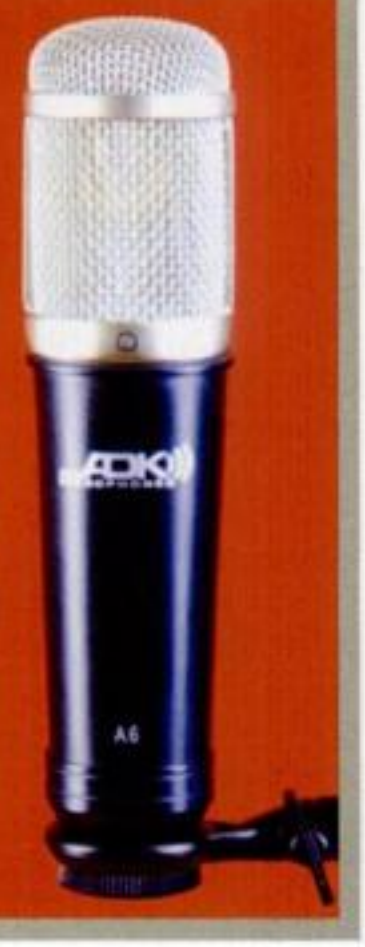
LIKE SKINNING A cat, there is more than one way to mic an acoustic guitar. However, only a handful of positions work almost every time, no matter what guitar you're recording. Placing a mic in front of the guitar's sound hole might seem like a logical location, since most of the sound emanates from there, but the bass frequencies usually are so excessive that the end result is overly boomy, bass-heavy and boxy. Instead, most recording engineers prefer to place the mic six or more inches away from the center of the sound hole to capture a better-balanced sound.

The most popular, tried-and-true mic position is six to 12 inches from the guitar, with the mic pointed where the guitar's neck meets the body (**FIGURE 1**). This provides an ideal balance of sound from the strings and body. If you want more bass, slant the mic toward the sound hole.



FIGURE 1: A favorite set-up is with the mic about six inches from, and pointing at, the neck joint.

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FIGURE 2: The mic is six inches below the sound hole and pointed at the top.

If you want brighter tone, angle the mic slightly in the direction of the headstock or move the mic away from the guitar a few inches.

Two other popular mic positions can be found six inches directly below the sound hole, with the mic pointed at the top (**FIGURE 2**), and a few inches over the lower bout, with the mic pointed at the bridge (**FIGURE 3**). Both positions emphasize top movement and capture the "wood" tone. If you want to capture the sound that you hear while you play, try suspending the mic in the air a couple of feet above the player's head or a few inches above the player's ear closest to the guitar's neck (**FIGURE 4**). No matter which position you choose, a mic stand with a boom attachment is essential to keep the mic stand a safe distance away from the player and provide more positioning options than the stand alone will.

In addition, try moving the mic to different locations and rotating the axis to see how it affects the sound. The ideal situation is to monitor your performance through a set of closed-back headphones while someone else moves the mic around to different positions. If you choose an overhead position for the mic, make sure that the mic does not pick up sound leakage from the headphones. If it does, turn down the monitoring level or move the mic to a different position.

If you have a ribbon mic, try placing the mic so the back (or out-of-phase) side of the element faces the guitar instead of the front. This emphasizes the highs and makes the transients smoother, resulting in lively, well-defined sound that cuts right through a mix while retaining a natural, realistic quality. Make sure you use a mic preamp with a phase polarity reversal switch if you want to try this approach. Just reverse the polarity and your recording will now be in phase.

For most multitrack recording applications, a single-microphone mono track is sufficient.



FIGURE 3: Positioning the mic a few inches over the lower bout emphasizes the wood tone.

But if the acoustic guitar track is the primary focus of the recording or you're recording a solo performance, a dual-microphone, stereo setup may be preferable. One popular stereo setup is to place one microphone pointing at the neck joint and another microphone pointing toward the bridge. To avoid phasing problems, place both mics an equal distance from the guitar. You can also experiment with a combination of an overhead mic and one mic placed near the neck joint or bridge, or a combination of close and distance miking. Just remember that you're more likely to encounter phasing problems when the mics are placed different distances from the guitar.

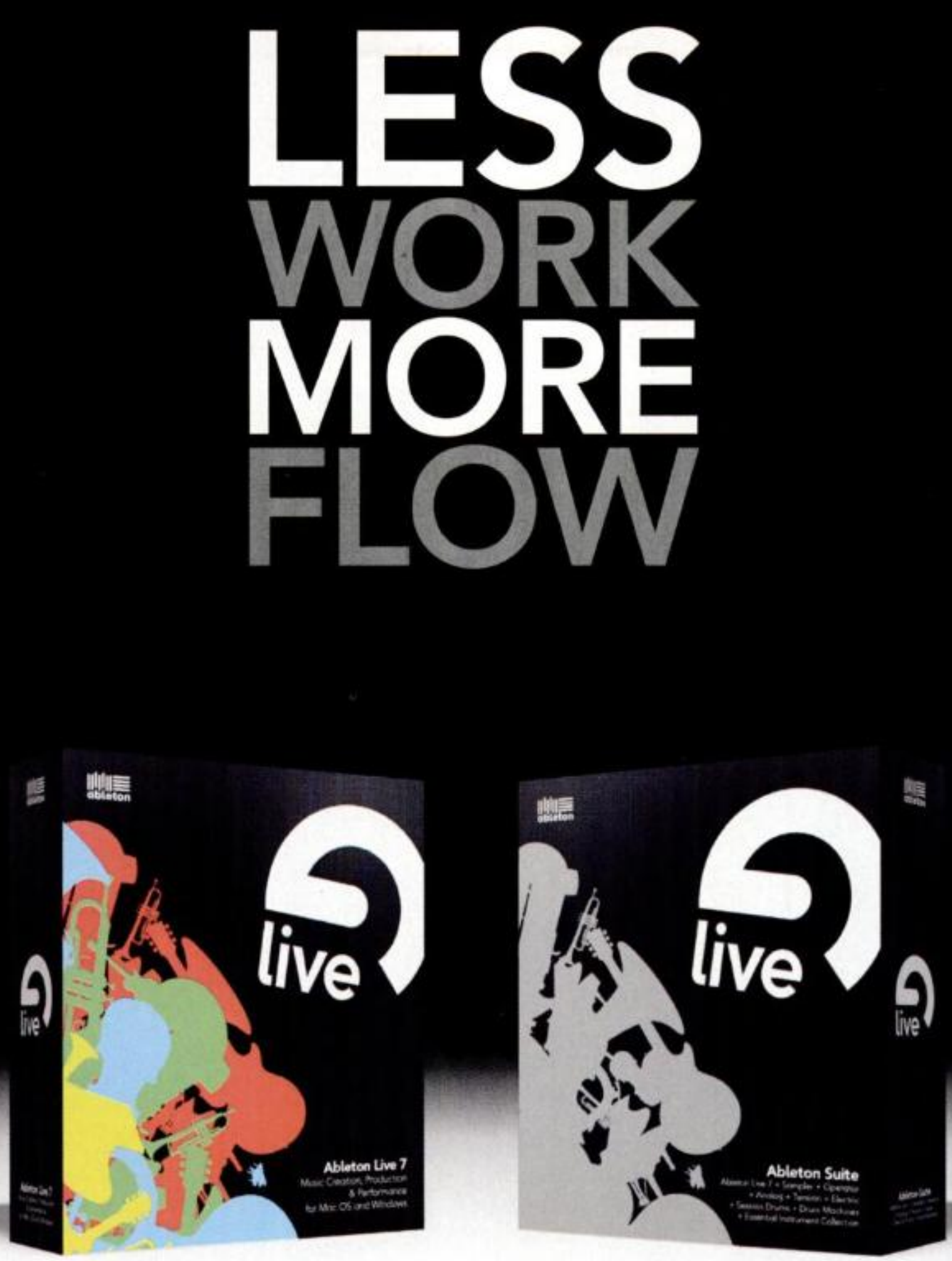
Another approach that is gaining popularity is to record separate tracks with a mic and a direct signal from a pickup installed on an acoustic-electric guitar. By themselves most





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FIGURE 4: Placing the mic above the neck and near the player's ear captures the sound as the guitarist hears it.

pickups can sound harsh and unnatural, but mixing a small amount of a pickup's signal with a miked track can add greatly clarity and more pronounced attack. The best results are usually achieved when both tracks are panned to the same location, but stereo separation can also provide a very satisfying sound.

EQ RITES

A WELL-RECORDED acoustic guitar track will never need to be fixed in the mix, but even the best-recorded tracks usually need some minor EQ tweaking to fit in with other instruments. In general, it's better to cut frequencies you don't want than to boost frequencies you want to emphasize. Even if you recorded tracks using a mic's low-frequency roll-off feature, you still should apply a high-pass filter to the track to eliminate any excess bass and boom that can make a recording sound muddy. Start by rolling off all frequencies below 80 to 100Hz. If the guitar still sounds muddy, keep rolling off the bass between 100 to 250Hz, but don't go any higher than that or the sound will begin to lose body and depth.

Most acoustic guitar tracks benefit from a 1-to-2dB boost of frequencies above 12kHz with a shelving equalizer. This adds sparkle, presence and "air" to the upper harmonics that give an acoustic guitar much of its character. If you want to add more body to the sound, a very slight boost in the 600Hz to 1.5kHz range will do the trick, but be careful—a little goes a long way. Most of the acoustic guitar's definition resides between 3kHz and 7kHz. If your single-note lines sound buried in the mix, try boosting frequencies between this range or, even better, cutting those frequencies from other instruments.

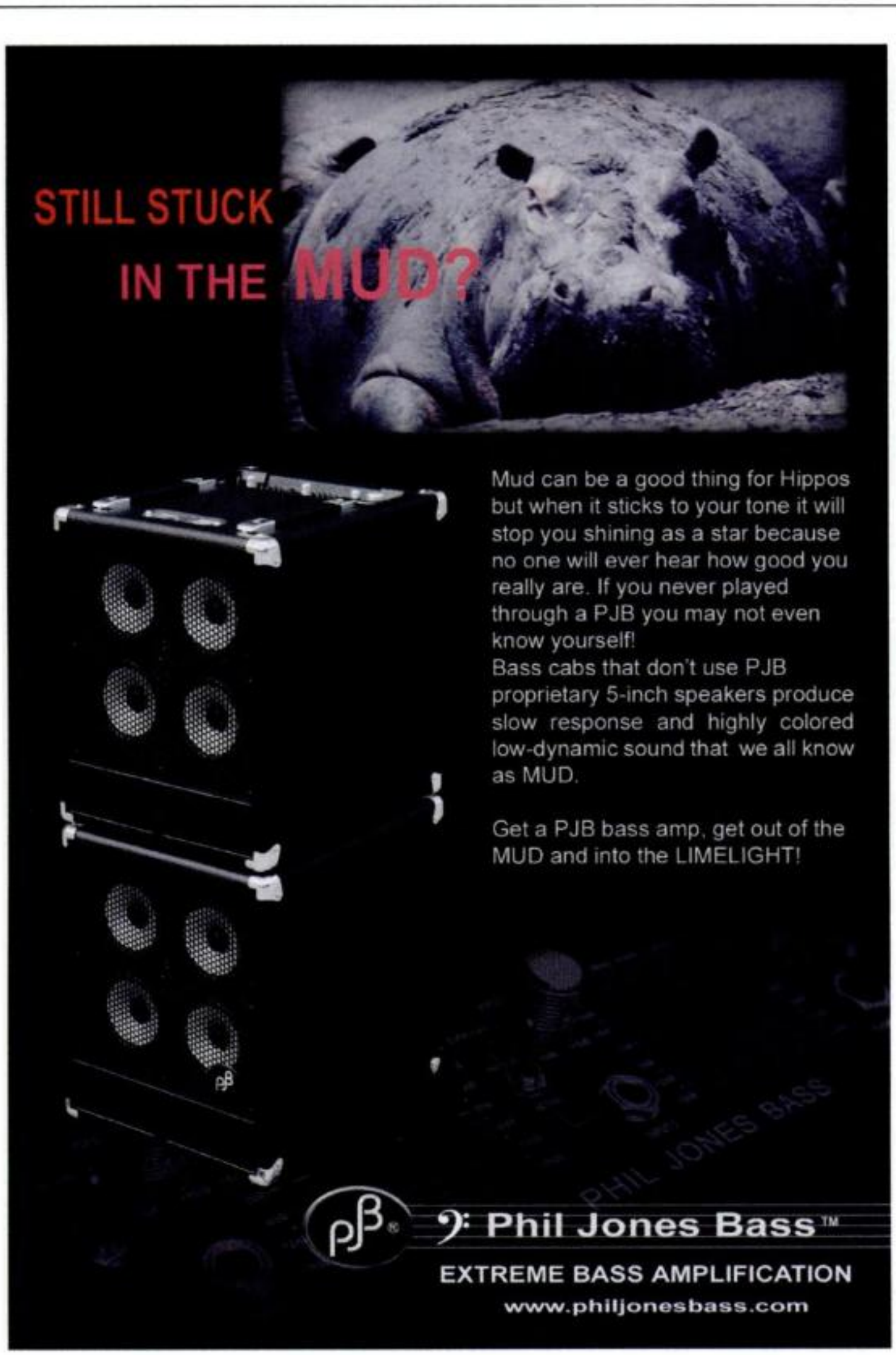
If your recording has layered acoustic and electric rhythm guitar tracks that seem to fight each other no matter how much you adjust the EQ, you might want to consider recording a new acoustic rhythm guitar track using a "Nashville tuned" or high-strung acoustic guitar. This tuning involves replacement of the low E, A, D and G strings with lighter gauge strings tuned an octave higher, like the secondary strings on a 12-string guitar. Try this approach if your acoustic rhythm tracks always end up buried in the mix.

Aggressively strummed acoustic rhythm tracks often benefit from a slight amount of compression, which will tame excessive variations in dynamics. Use compression sparingly—the more you use, the more unnatural the sound will become. Start with a ratio of 2:1, and try not to use a ratio higher than 4:1. A fast attack time between 10 to 20ms is ideal for preserving the punch and click of the pick hitting the strings, and the release time should be set around 300ms to retain body while keeping chords from blending together too much. A threshold setting of 6dB provides a reasonable dynamic range.

If you are not satisfied with the sound of your recording environment, you may want to consider adding some digital reverb during the mixing process after you've recorded the initial tracks (but don't be tempted to "print" or record the effects when laying down tracks—you won't be able to remove the reverb later). Like most effects, a little reverb goes a long way. While a massive hall reverb effect may sound very cool when soloed, it can result in the guitar track becoming buried in the mix when other instruments are added. If you decide that reverb is exactly what your acoustic guitar track needs, keep the other instruments dry (except for maybe a snare drum or lead vocal track) to maintain clarity. One instrument processed with reverb can create the illusion that all the instruments were recorded in a reverberant environment. Adding reverb to everything usually only results in indecipherable mud.

THE FINAL CUT

THE PROCESSES INVOLVED with recording acoustic guitar tracks provide a great way to learn basic recording engineering skills, such as miking techniques. As long as you have good equipment and a good ear, you can achieve great results even in a modest home studio. Add in some patience, willingness to experiment, and an understanding and appreciation of a few basic rules, and you'll be ready to record acoustic guitar tracks that sound better than you ever imagined you could achieve at home. ❐



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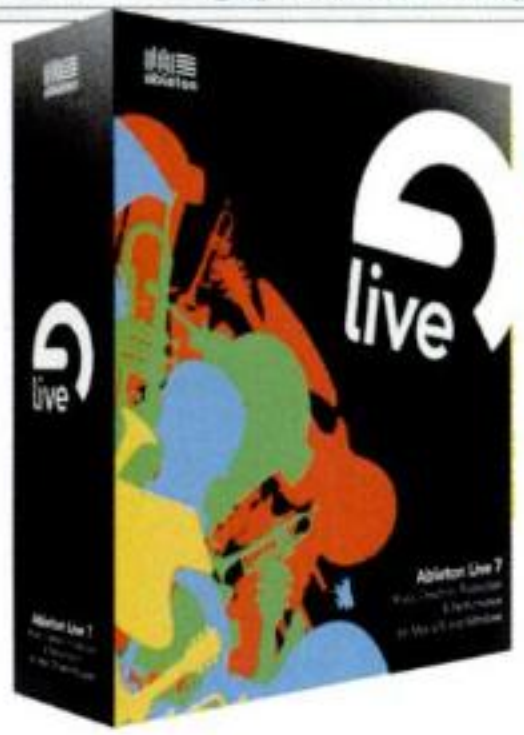


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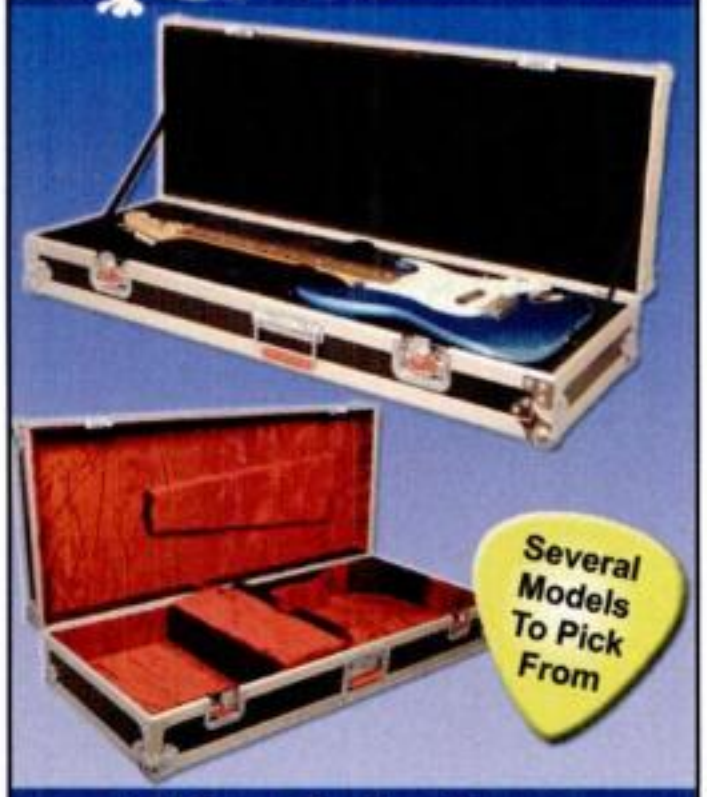
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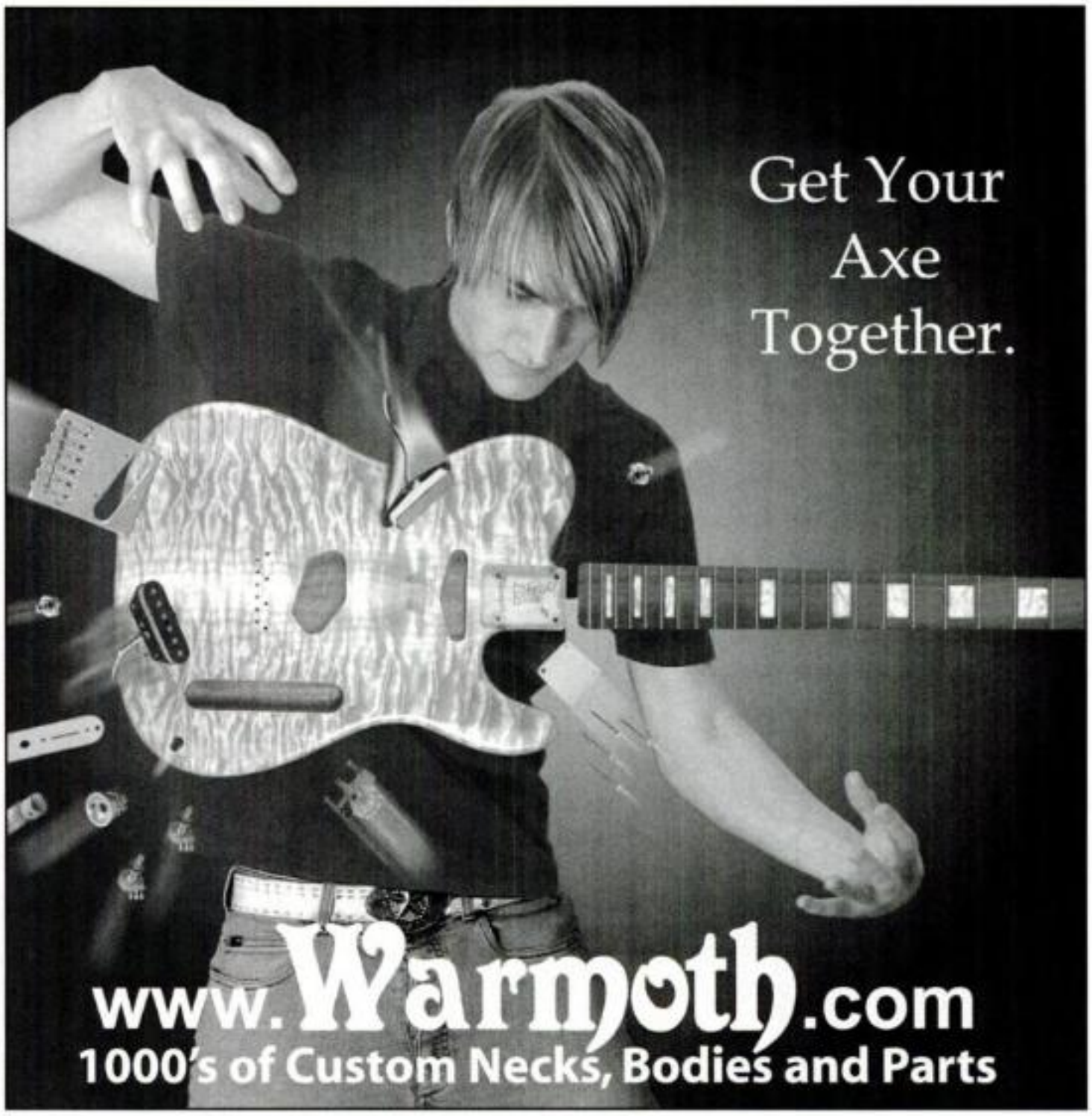
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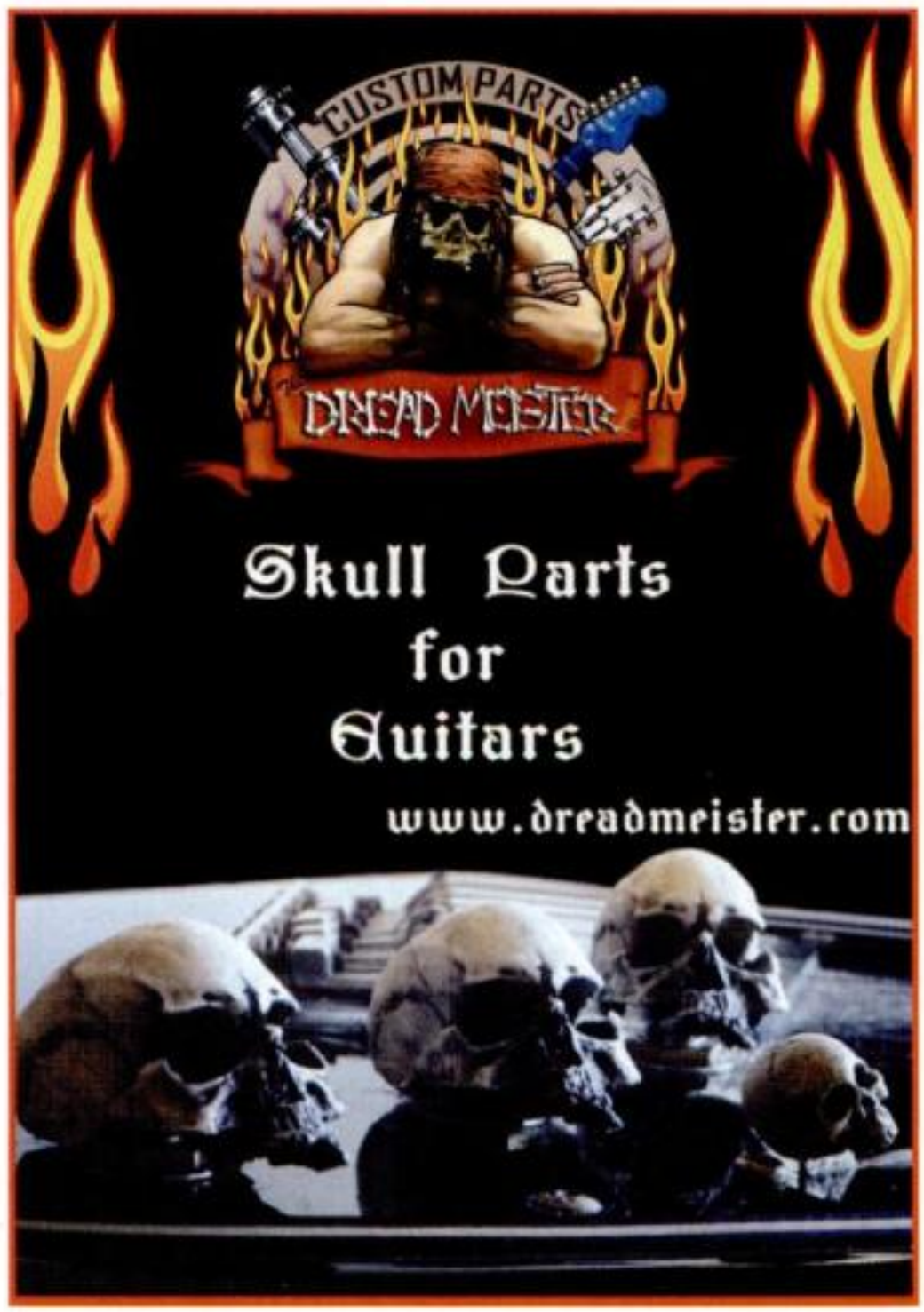
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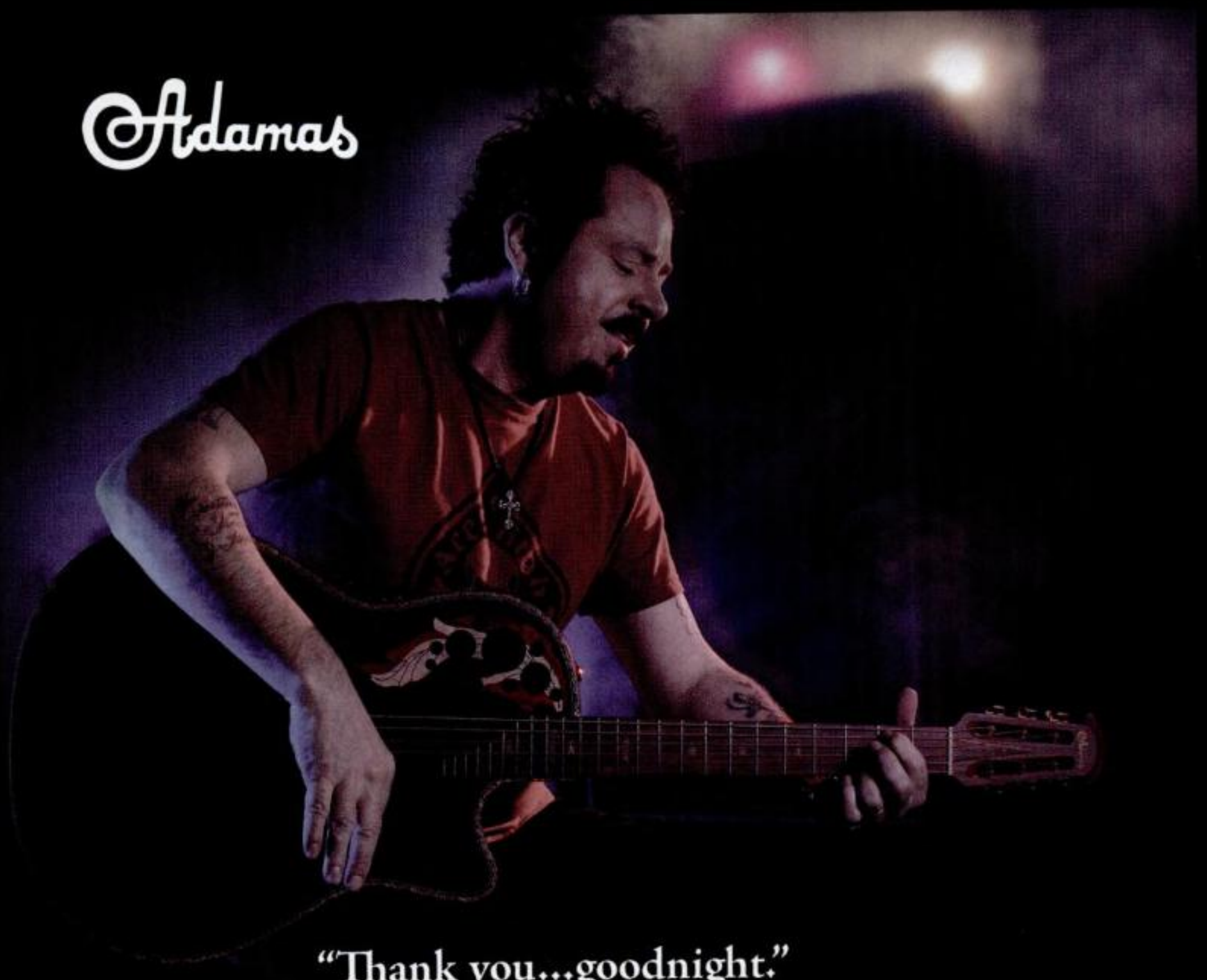
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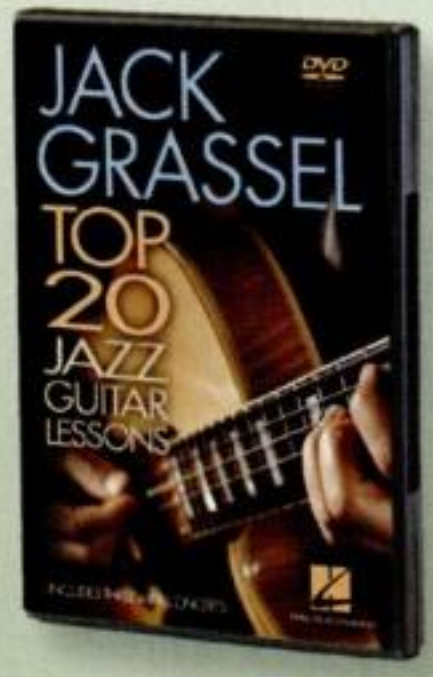
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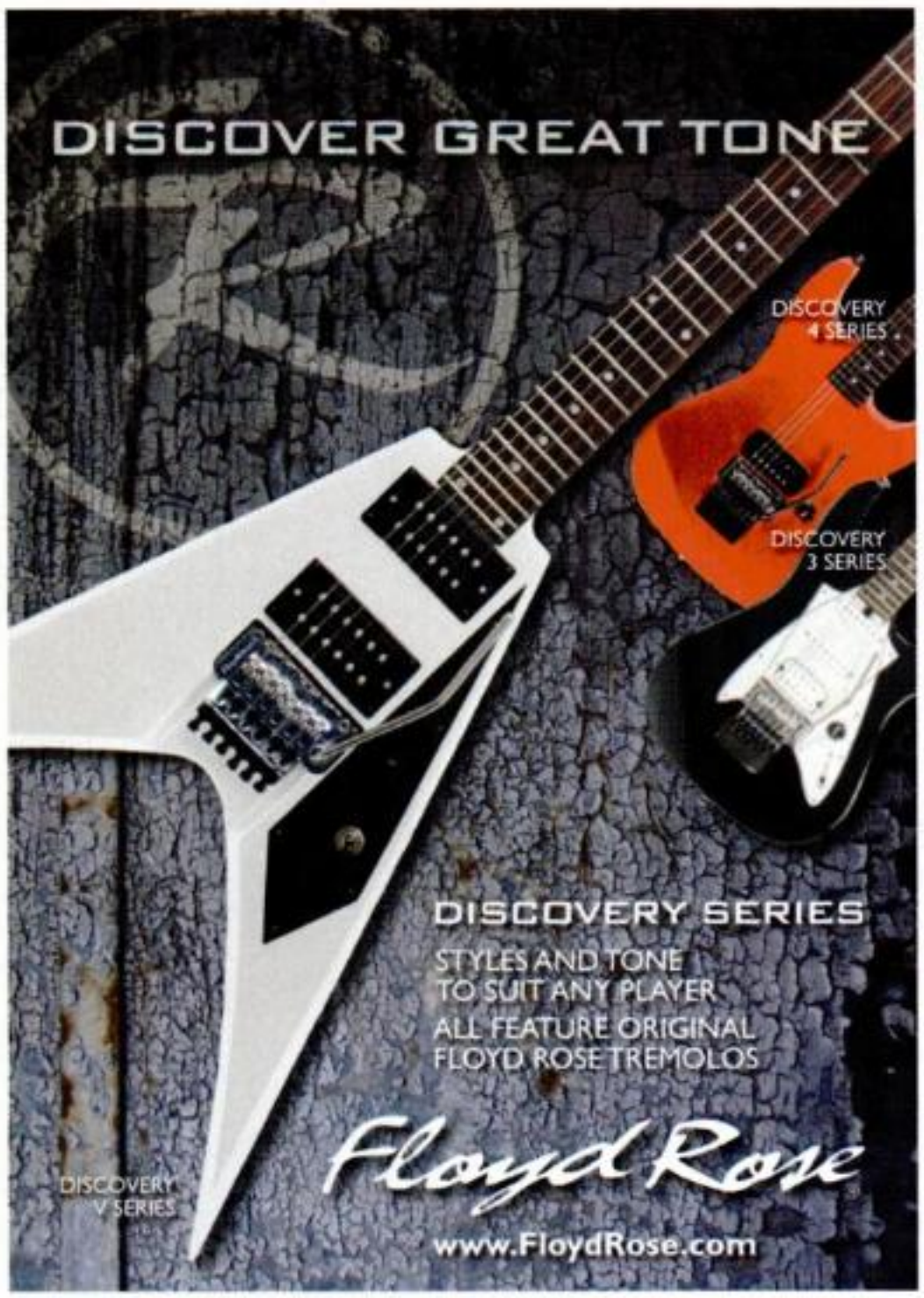
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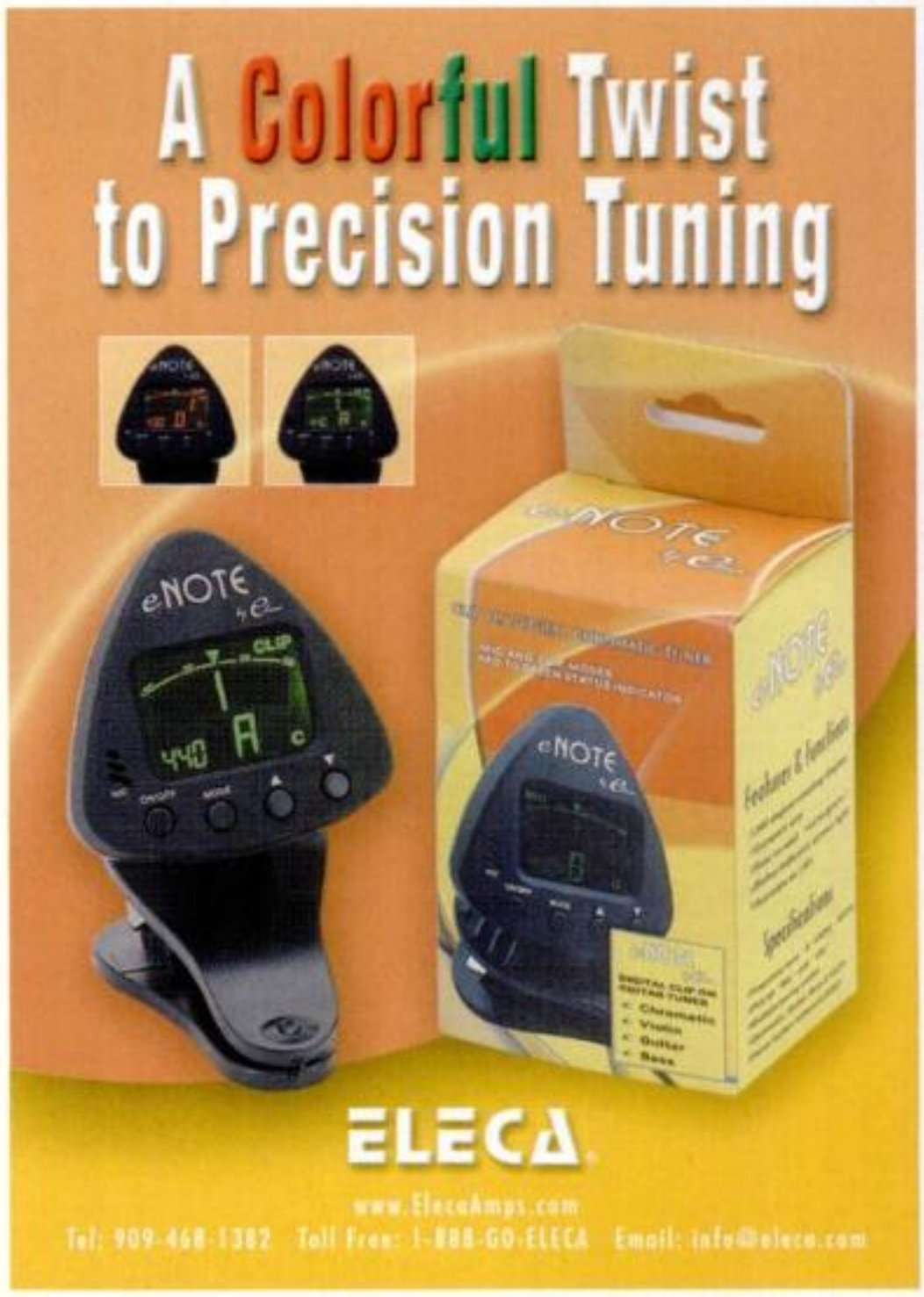
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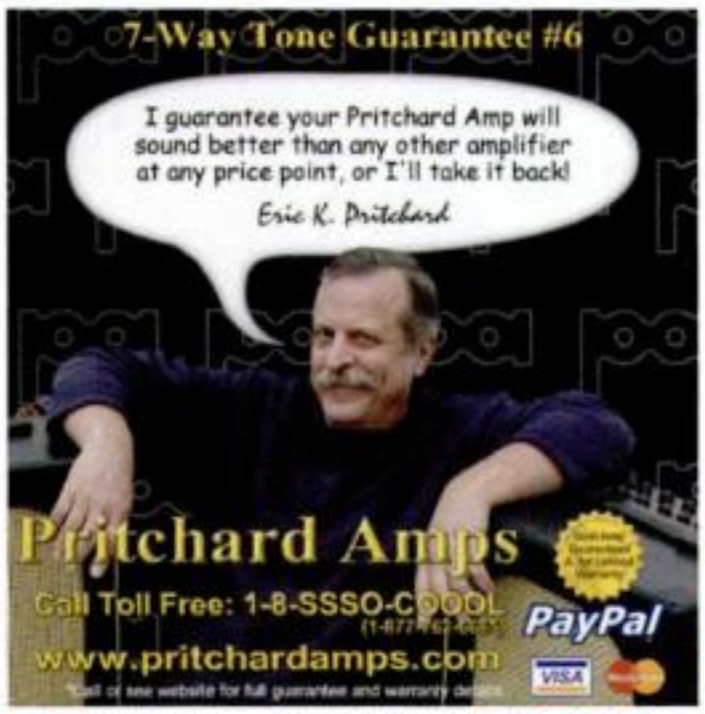
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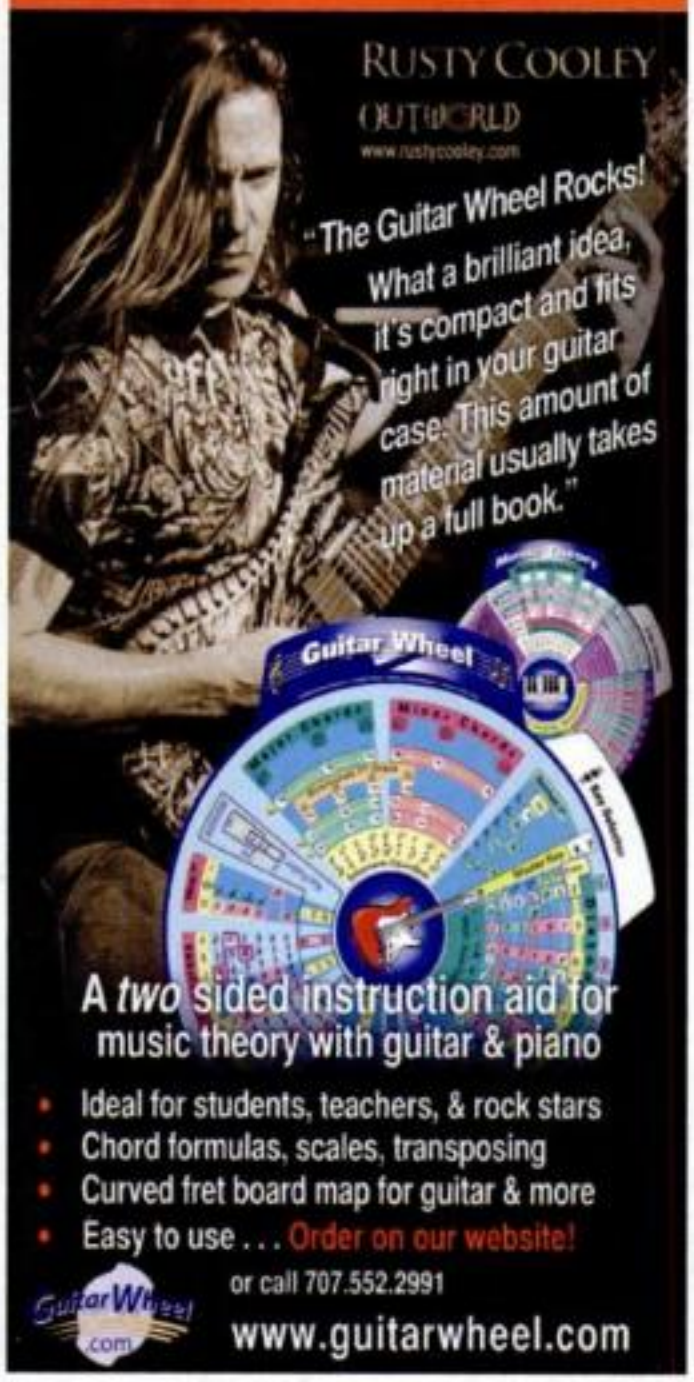
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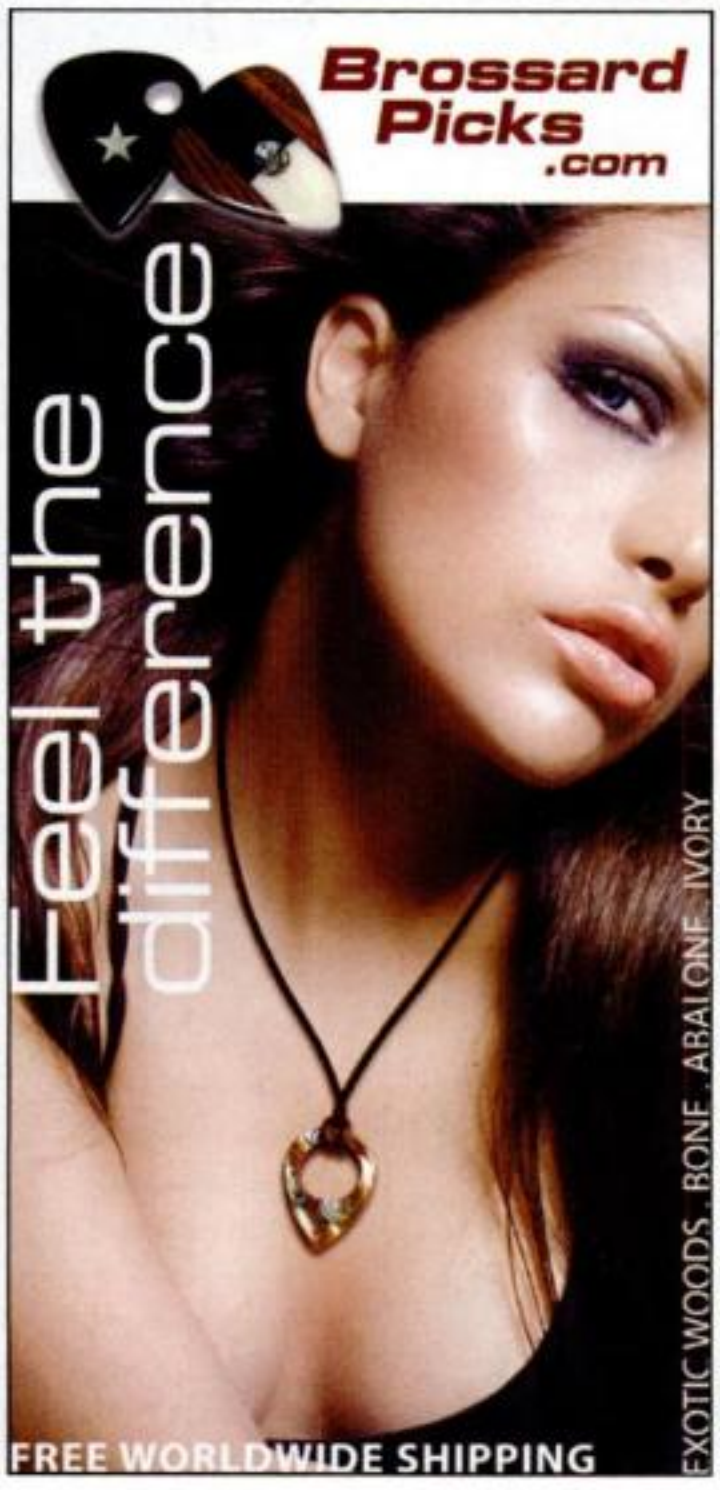


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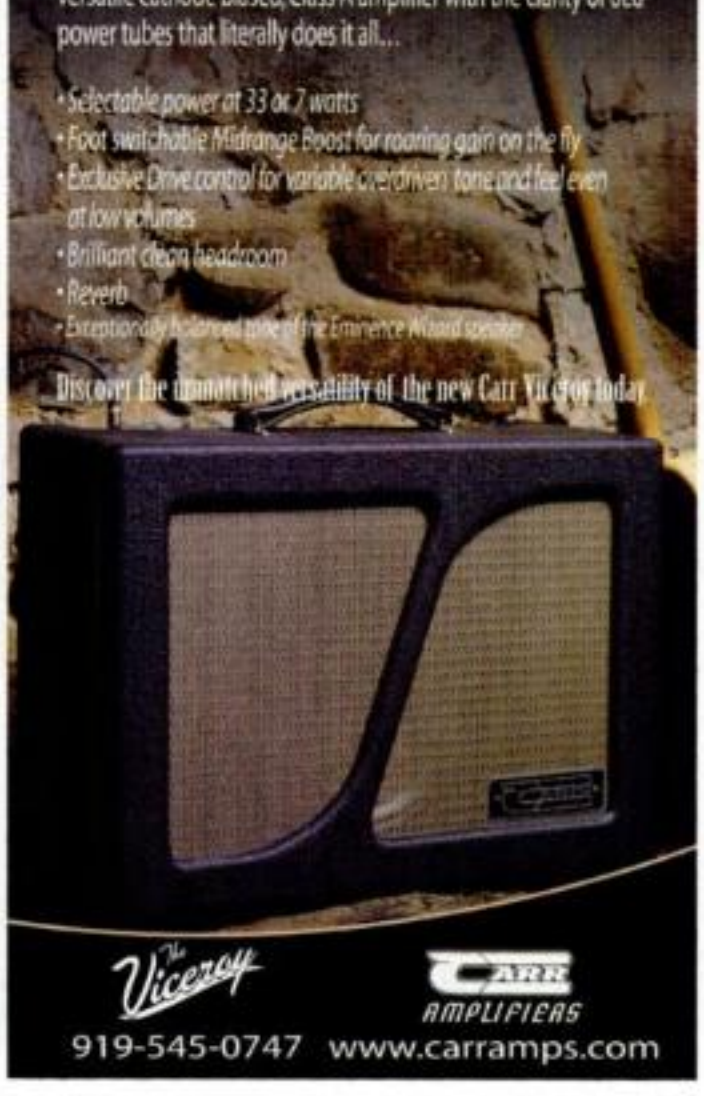
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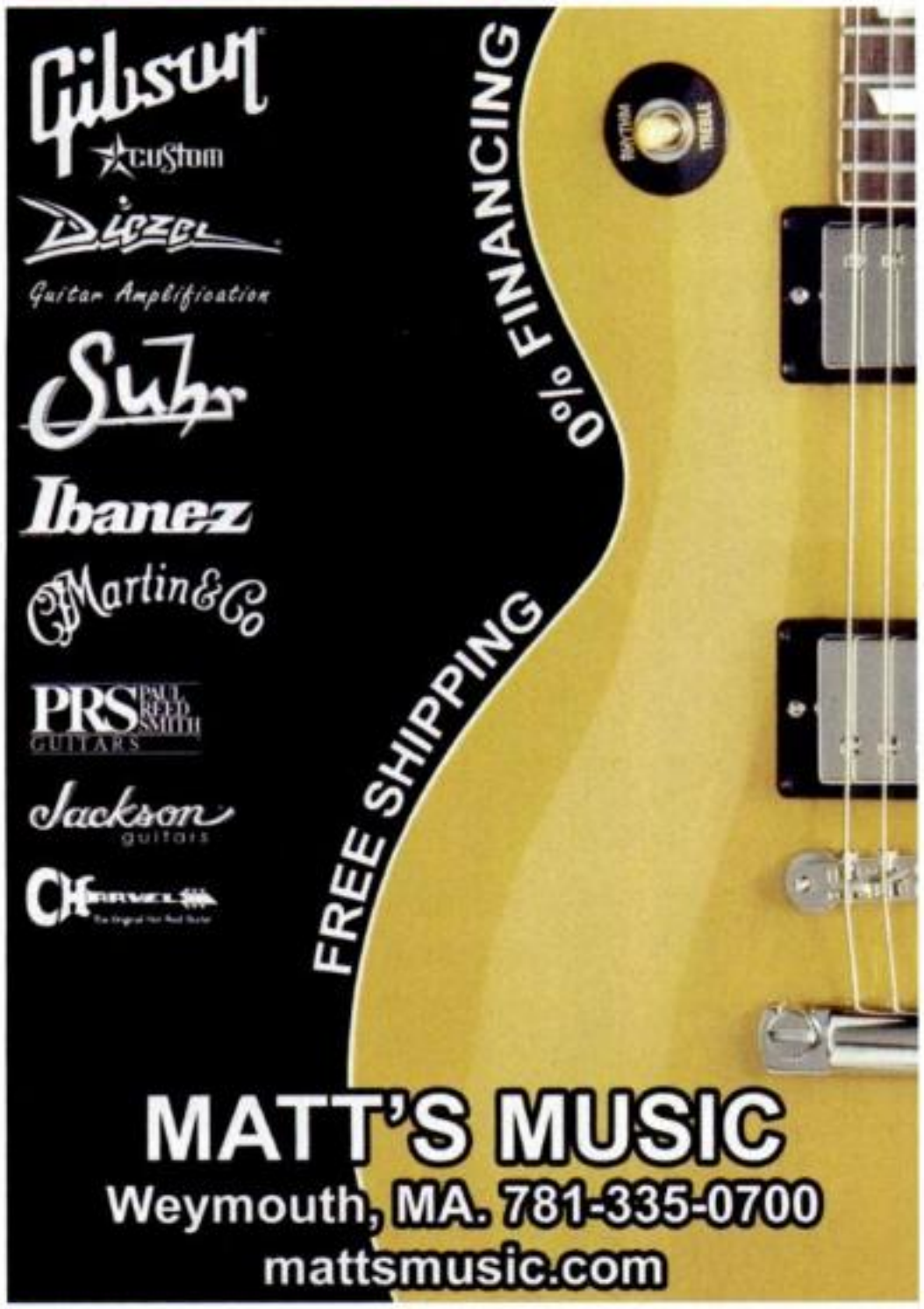


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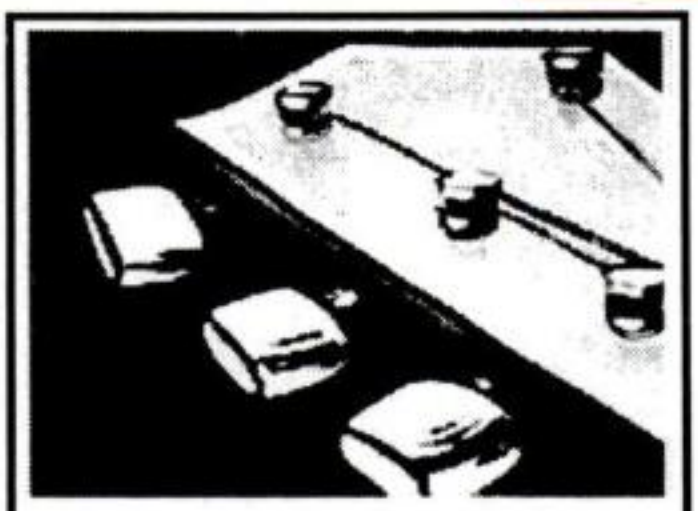






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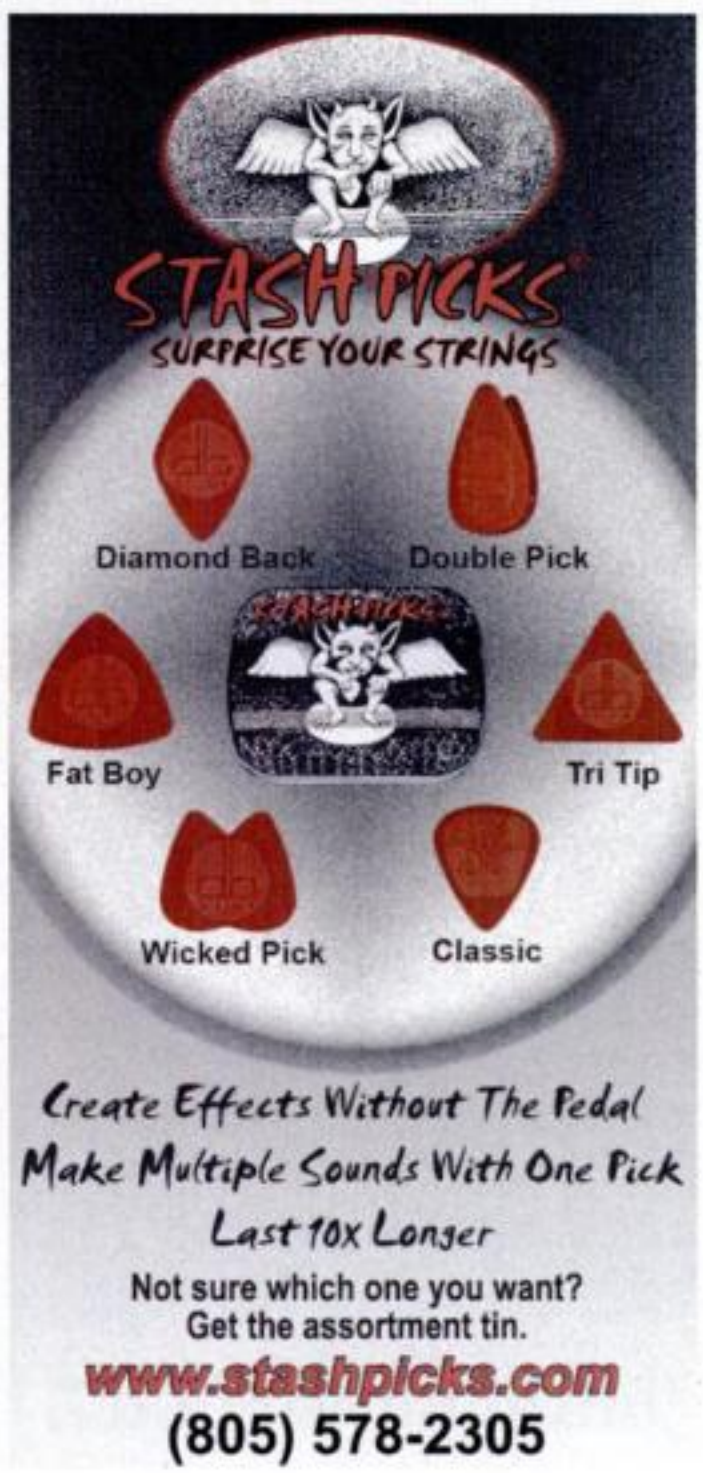
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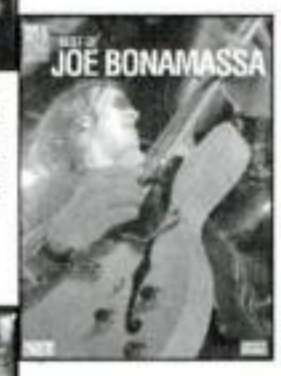
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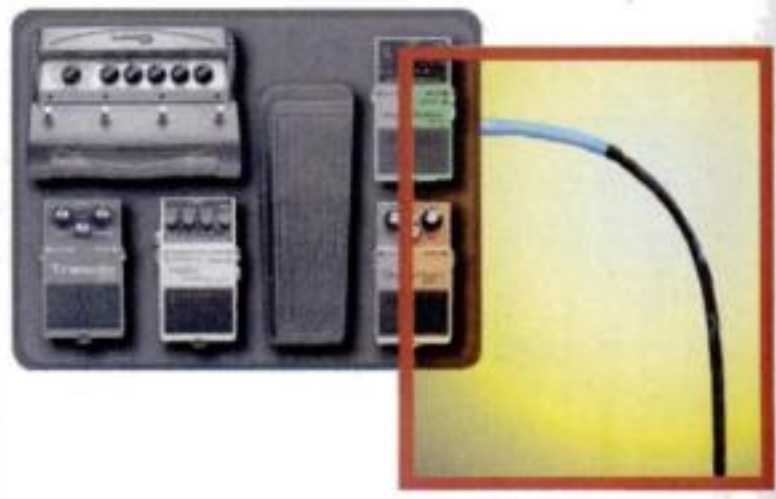
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A VULGAR DISPLAY OF POWER

THE GUITAR RIGS OF THE STARS

SHOW OF HANDS

Story of the Year's Ryan Phillips talks about his incredible shrinking rig and the true source of his tone.

By **NICK BOWCOTT**

»DESIGN PHILOSOPHY "I consider my rig to be pretty much the epitome of 'straightforward,' " says Story of the Year ax man Ryan Phillips. "I spent a lot of years switching amps and fucking with pedals and rack gear. Then I realized that I was relying too much on effects and that, ultimately, tone comes more from your hands and inside of you. So the more I practiced and the better I became, the less I relied on effects. As a result, my rig gets smaller every year. These days, my tone is mostly about my hands."

»CONTROL ISSUES As you might imagine, Phillips doesn't do a lot of fancy pedal dancing these days. "Anybody can get a gnarly delay pedal and make some crazy, noises. That's totally cool, but when you can take an acoustic guitar or a dry electric and can make something sound great with just your hands and soul, that's what it's all about to me."

»FAVORITE PIECE OF GEAR "The custom guitars that PRS made me. There's something about designing a guitar's finish on Photoshop and then seeing the thing come to life and knowing it's the only one of its kind. Plus I love the way those guitars play." Phillips says that of his three PRS guitars, the one that feels most like an extension of him is the "Randy-Van-Bag," so called for his heroes: Rhoads, Eddie and Dime. "They are the Holy Trinity to me," he says. "And I've never had a guitar that's that comfortable and plays like that one."

THESE DAYS, MY TONE IS MOSTLY ABOUT MY HANDS."

»SECRET WEAPON "My bass player and I have a ritual that we've followed almost since we started touring. For an hour before each show we watch Pantera's *Vulgar* videos on the bus and get all retarded. That's how I get pumped up for shows. I've been watching those videos ever since I was a kid, and they never get old." ❐

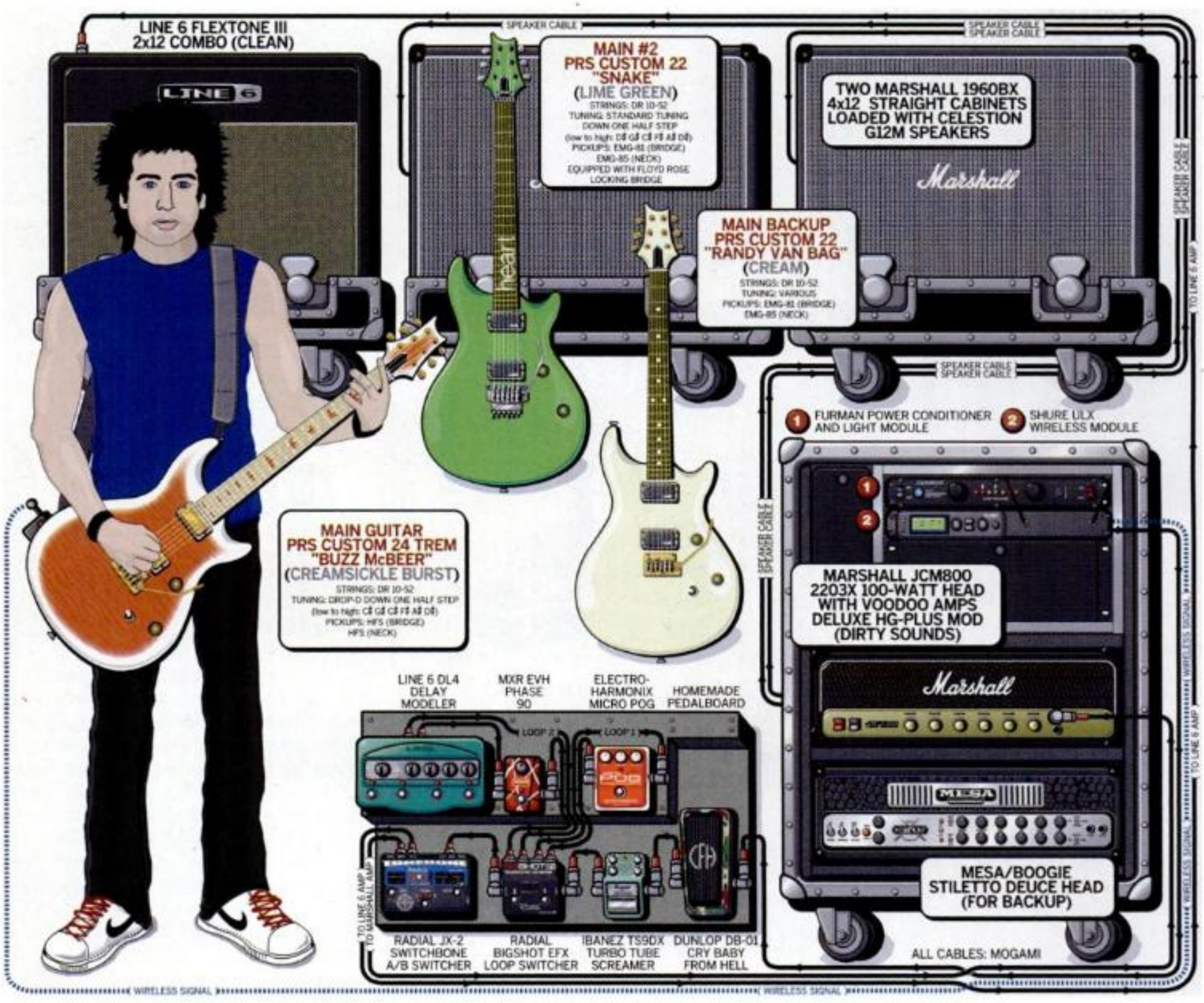
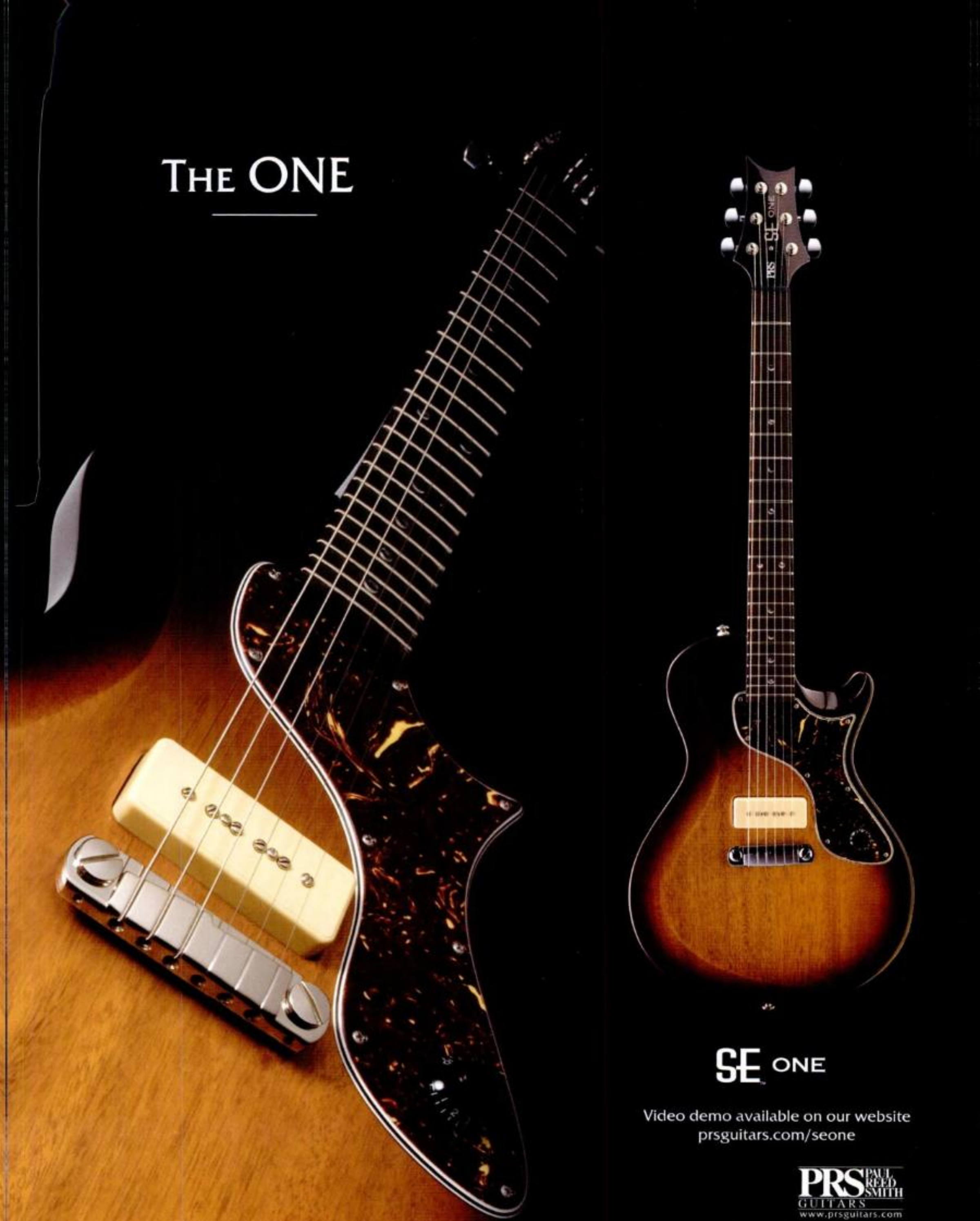


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